

DECEMBER 11, 1954

MOTION PICTURE HERALD

The WORLD MARKET



FABIAN ASKS POLL ON UNITY;
McGEE URGES JOINT BUYING

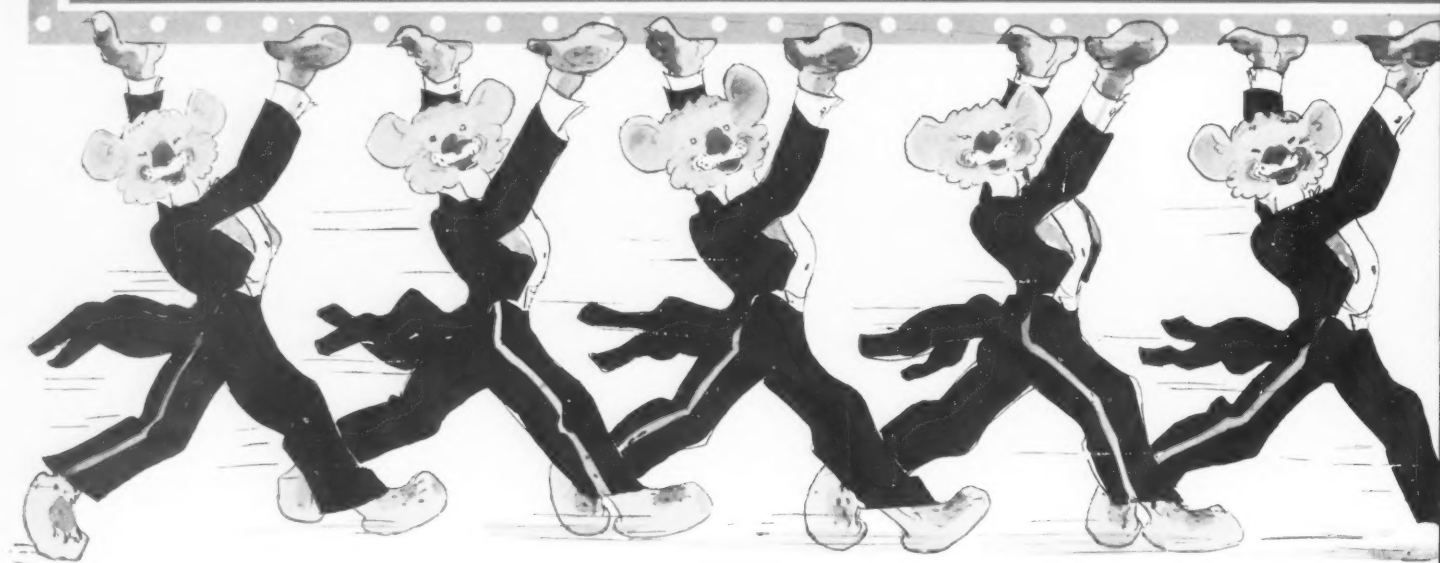


MGM IN SALUTE TO THEATRES

Universal Stresses Diversity

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M-G-M's 1955 M THEATRE CELE



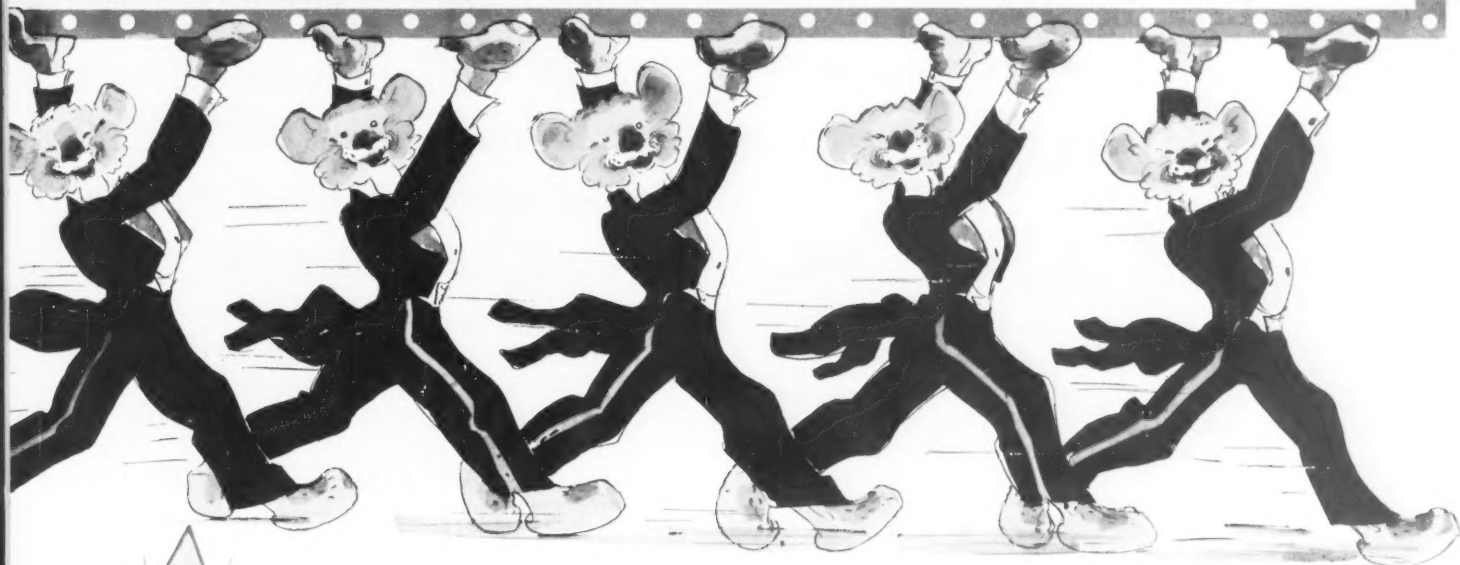
IN STEP WITH THE FORWARD MARCH OF OUR INDUSTRY!

FORWARD IN '55! M-G-M announces a great nationwide event that will bring business to your box-office and prestige to your theatre.

For the first time a huge industry-promotion is dedicated to the glorification of the motion picture theatre and its place in the community. Capitalize on M-G-M's far-reaching publicity and advertising campaign that emphasizes the slogan: "THERE'S MORE FUN AT THE MOVIES." Join in with your own gala local Celebration. Many fine M-G-M entertainments (*some listed on next page*) are available, with FREE showmanship-accessories to ballyhoo them! This Celebration is a salute to *you*, Mr. Exhibitor, and a wonderful way to start the New Year rolling to bigger profits in '55.

MOTION PICTURE CELEBRATION!

"THERE'S MORE FUN AT THE MOVIES"



THE
MOTION
PICTURE
THEATRE

The Greatest Star
of Them All!



AMONG THE BIG ONES FOR THE CELEBRATION!

JANUARY

"BAD DAY AT BLACK ROCK"

(CinemaScope—Color)

starring Spencer Tracy • Robert Ryan • co-starring Anne Francis • Dean Jagger • Walter Brennan • John Ericson • Ernest Borgnine • Lee Marvin • Russell Collins

JANUARY

"GREEN FIRE" (CinemaScope—Color)

starring Stewart Granger • Grace Kelly • Paul Douglas • co-starring John Ericson • with Murvyn Vye

FEBRUARY

"MANY RIVERS TO CROSS"

(CinemaScope—Color)

starring Robert Taylor • Eleanor Parker with Victor McLaglen • Russ Tamblyn • Jeff Richards • James Arness

FEBRUARY

"JUPITER'S DARLING"

(CinemaScope—Color)

starring Esther Williams • Howard Keel • Marge and Gower Champion • George Sanders with Richard Haydn • William Demarest

MARCH

"HIT THE DECK"

(CinemaScope—Color)

starring Jane Powell • Tony Martin • Debbie Reynolds • Walter Pidgeon • Vic Damone • Gene Raymond • Ann Miller • Russ Tamblyn with Kay Armen • J. Carrol Naish • Richard Anderson • Jane Darwell

MARCH

"INTERRUPTED MELODY"

(CinemaScope—Color)

starring Glenn Ford • Eleanor Parker • with Roger Moore • Cecil Kellaway

APRIL

"THE GLASS SLIPPER" (Color)

starring Leslie Caron • Michael Wilding • with Keenan Wynn • Estelle Winwood • Elsa Lanchester • Barry Jones

APRIL


"BEDEVILLED" (CinemaScope—Color)

starring Anne Baxter • Steve Forrest • with Simone Renant • Maurice Teynac • Robert Christopher • Joseph Tomelty and Victor Francen

1955 — THE YEAR OF M-G-M's "THE PRODIGAL"

ASK YOUR M-G-M BRANCH! WATCH THE TRADE PRESS!

ANOTHER BIG WARNER TV PROMOTION DORIS DAY AND FRANK SINATRA

 Beginning December 13th through December 24th, "The Big Payoff," over the CBS-TV network,

coast-to-coast for two consecutive weeks at 3:00 p.m. EST, Monday through Friday, is conducting a letter-writing contest for its millions of viewers, entitled "I STAY YOUNG AT HEART BY.....".

The contest ties in directly with the Christmas-New Year release of "YOUNG AT HEART," with important credit mentions each day.

The winner of the contest and husband (or wife) will receive a Bermuda trip as the first prize. The winner also will be brought to New York to appear on "The Big Payoff," with a chance to win a mink coat. In addition to the grand prize, there will be five runner-up prizes.



EVERY WEEK-DAY FOR 2 WEEKS OVER 79 TOP TV

City	Station
AMES, IA.	WOI-TV
ATLANTA, GA.	WGAT-TV
AUSTIN, TEXAS	KTBC-TV
BALTIMORE, MD.	WMAR-TV
BINGHAMTON, N.Y.	WNBT-TV
BIRMINGHAM, ALA.	WBAT-TV
BOSTON, MASS.	WNAC-TV
BUFFALO, N.Y.	WBEN-TV
CEDAR RAPIDS, IA.	WMT-TV
CHAMPAIGN, ILL.	WCIA-TV

City	Station
CHARLOTTE, N.C.	WBTV
CHARLESTON, W.VA.	WCHS-TV
CHICAGO, ILL.	WBDM-TV
CINCINNATI, OHIO	WKRC-TV
CLEVELAND, OHIO	WEWS
COLUMBUS, OHIO	WBNS-TV
DALLAS, TEXAS	KRLD-TV
DAYTON, OHIO	WHIO-TV
DENVER, COLO.	KLZ-TV
DETROIT, MICH.	WJBK-TV

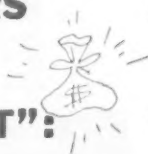
City	Station
FRESNO, CALIF.	KMJ-TV
GALVESTON, TEXAS	KGUL-TV
GREEN BAY, WISC.	WBAY-TV
GREENSBORO, N.C.	WFMY-TV
HUTCHINSON, KANS.	KTVH
INDIANAPOLIS, IND.	WFBM-TV
JACKSONVILLE, FLA.	WMBR-TV
JOHNSTOWN, PA.	WJAC-TV
KALAMAZOO, MICH.	WKZO-TV
KANSAS CITY, MO.	WHB-TV

City	Station
KNOXVILLE, TENN.	WTSK-TV
LANCASTER, PA.	WGAL-TV
LANSING, MICH.	WJIM-TV
LOS ANGELES, CALIF.	KNXT
LOUISVILLE, KY.	WHAS-TV
LYNCHBURG, VA.	WLVA-TV
MACON, GA.	WMAZ-TV
MEMPHIS, TENN.	WMCT
MIAMI, FLA.	WTVJ
MILWAUKEE, WISC.	WCAN-TV

N IS UNDER WAY! IT'S FOR ATRA IN "YOUNG AT HEART"



**AND HERE'S THE SPECIAL
PAYOFF FOR THE MANAGERS
OF THE 1st RUN THEATRES
PLAYING "YOUNG AT HEART":**



If any of the winners come from your town, you will automatically receive a duplicate prize. This means that it is possible for you also to win a free trip to Bermuda and a mink coat, or any of the runner-up prizes. Since your first-run theatre will be playing "YOUNG AT HEART," it will be to your interest to see that as many letters as possible come from your town.



A special free screen trailer has been sent to your theatre. It briefly explains the tie-up between "The Big Payoff" and this picture.

Full contest details are provided in the trailer.

The promotion department of "The Big Payoff" in New York is alerting all CBS stations which carry the show to cooperate locally with this contest. They are ready and eager to work out all mutually beneficial tie-ups. Cash in!

**A NATION-WIDE PRE-RELEASE
BUILD-UP TIMED TO
PERFECTION FOR THE PERFECT
XMAS-NEW YEAR'S ATTRACTION!**

IN **WARNERCOLOR** ALSO STARRING
GIG YOUNG · ETHEL BARRYMORE · DOROTHY MALONE
WITH ROBERT KEITH · PRINT BY **TECHNICOLOR**
SCREEN PLAY BY JULIUS J. EPSTEIN AND LENORE COFFEE AN ARWIN PRODUCTION
PRODUCED BY HENRY BLANKE DIRECTED BY GORDON DOUGLAS PRESENTED BY WARNER BROS.



STATIONS WITH 40 MILLION PEOPLE WATCHING!

City	Station
MINNEAPOLIS, MINN.	WCCO-TV
NASHVILLE, TENN.	WSIX-TV
NEW HAVEN, CONN.	WNHC-TV
NEW ORLEANS, LA.	WDSU-TV
NEW YORK CITY, N.Y.	WCBS-TV
NORFOLK, VA.	WTAR-TV
OKLAHOMA CITY, OKLA.	KWTU-TV
OKLAHOMA, OKLA.	KMTV
PEORIA, ILL.	WEEK-TV
PHILADELPHIA, PA.	WCAU-TV

City	Station
PHOENIX, ARIZ.	KPHO-TV
PINE BLUFF, ARK.	KATV
PITTSBURGH, PA.	WDTV
PORTLAND, ORE.	KOIN-TV
PROVIDENCE, R.I.	WJAR-TV
QUINCY, ILL.-HANNIBAL, MO.	KHQA-TV
READING, PA.	WHUM-TV
ROANOKE, VA.	WSLS-TV
ROCHESTER, N.Y.	WHCC-TV
ROCKFORD, ILL.	WREX-TV

City	Station
ROCK ISLAND, ILL.	WHBF-TV
SALT LAKE CITY, UTAH	KSL-TV
SAN ANTONIO, TEXAS	KEYL
SAN DIEGO, CALIF.	KFMB-TV
SAN FRANCISCO, CALIF.	KPIX
SCHENECTADY, N.Y.	WRGB
SCRANTON, PA.	WGBI-TV
SOUTH BEND, IND.	WSBT
SPOKANE, WASH.	KXLY-TV
ST. LOUIS, MO.	KSD-TV

City	Station
ST. PETERSBURG, FLA.	WSUN-TV
SYRACUSE, N.Y.	WHEN-TV
TACOMA, WASH.	KTTK-TV
TOLEDO, OHIO	WSPD-TV
TEXARKANA, ARK.-TEXAS	KCMC-TV
TULSA, OKLA.	KOTV
UTICA, N. Y.	WKTV
WASHINGTON, D.C.	WTOP-TV
YOUNGSTOWN, OHIO	WKBN-TV

20th
CINEMASCOPE
Fox

*proudly presents
these wonderful
CINEMASCOPE
releases
for the first
months of
your most
prosperous
year—
1955!*



CINEMASCOPE makes it a pleasure to do business with 20th!

January

IRVING BERLIN'S
**THERE'S NO BUSINESS
LIKE SHOW BUSINESS**
CINEMASCOPE

DARRYL F. ZANUCK presents IRVING BERLIN'S THERE'S NO BUSINESS LIKE SHOW BUSINESS starring ETHEL MERMAN • DONALD O'CONNOR • MARILYN MONROE • DAN DAILEY • JOHNNIE RAY MITZI GAYNOR • Produced by SOL. C. SIEGEL • Directed by WALTER LANG • Screen Play by PHOEBE and HENRY EPHRON • From a Story by LAMAR TROTTI • Color by DE LUXE

CARMEN JONES
CINEMASCOPE

OTTO PREMINGER presents OSCAR HAMMERSTEIN'S CARMEN JONES starring HARRY BELAFONTE • DOROTHY DANDRIDGE • PEARL BAILEY • OLGA JAMES • JOE ADAMS • Produced and Directed by OTTO PREMINGER • Book and lyrics by OSCAR HAMMERSTEIN, 2nd Screen Play by HARRY KLEINER • Color by DE LUXE • Released by 20th Century-Fox

February

PRINCE OF PLAYERS
CINEMASCOPE

PRINCE OF PLAYERS starring RICHARD BURTON • MAGGIE McNAMARA • JOHN DEREK • RAYMOND MASSEY • CHARLES BICKFORD • ELIZABETH SELLARS and EVA LE GALLIENE • Produced and Directed by PHILIP DUNNE • Written for the Screen by MOSS HART • Color by DE LUXE

WHITE FEATHER
CINEMASCOPE

LEONARD GOLDSTEIN presents WHITE FEATHER starring ROBERT WAGNER • JOHN LUND • DEBRA PAGET • JEFFREY HUNTER Produced by ROBERT L. JACKS • Directed by ROBERT WEBB • Screen Play by DELMER DAVES and LEO TOWNSEND • Print by Technicolor A Panoramic Production • Released by 20th Century-Fox

March

THE RACERS
CINEMASCOPE

THE RACERS starring KIRK DOUGLAS • BELLA DARVI • GILBERT ROLAND • also starring CESAR ROMERO • LEE J. COBB • KATY JURADO • Produced by JULIAN BLAUSTEIN • Directed by HENRY HATHAWAY • Screen Play by CHARLES KAUFMAN • Color by DE LUXE

UNTAMED
CINEMASCOPE

UNTAMED starring TYRONE POWER • SUSAN HAYWARD • RICHARD EGAN • Produced by BERT E. FRIEDLOB and WILLIAM A. BACHER Directed by HENRY KING • Screen Play by TALBOT JENNINGS, FRANK FENTON and MICHAEL BLANKFORT • Color by DE LUXE

*and watch for
the wonderful love story of
A MAN CALLED PETER*
CINEMASCOPE

A MAN CALLED PETER starring JEAN PETERS • RICHARD TODD Produced by SAMUEL G. ENGEL • Directed by HENRY KOSTER Screen Play by ELEANORE GRIFFIN • From the novel by CATHERINE MARSHALL • Color by DE LUXE

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 197, No. 11

December 11, 1954



Arbitration's Last Corner?

PROPONENTS of an industry arbitration system have had their hopes disappointed so many times in the past that it would be well to view reports of the "great progress" made in the exhibitor-distributor arbitration drafting meeting this week with some reserve. Arbitration's most severe critic has never denied that it is a useful, speedy and practical method of settling disputes. Principal arguments have been over setting up a "system" and prescribing the rules and limits of the powers of the arbitrators. Now it is encouraging that there are signs that the distributor representatives and the representatives of some of the exhibitor organizations are nearing agreement on a complete arbitration system. Naturally any system will be open to any exhibitor of whatever affiliation, or none at all. Establishment of an arbitration system will neither do away with all litigation nor usher in an era of good feeling between the distributors and exhibitors. However, it can do much to lessen the resort to the courts and thereby contribute to improved trading relations. Speedy and fair settlement of grievances is especially needed in the motion picture industry because the existing buyers and sellers are so dependent upon each other.



Mid-Week Attendance

ONE problem which deserves serious study by exhibitors—large and small, here and abroad—is how to increase mid-week attendance. Energetic steps need to be taken to prevent the theatre business from becoming a Saturday, Sunday and holiday affair. The trend away from the old rule-of-thumb in which Saturday and Sunday accounted for one-half of the week's gross has been marked since the end of World War II. Many theatres now do three-quarters or more of the week's gross at the weekend.

This is a situation that strikes at the roots of the theatre business and one that needs to be approached simultaneously from several fronts. Responsibility for the present unsatisfactory conditions may be divided between distribution, exhibition and the public. Distributors for their part have been too solicitous for "preferred" playing time for all but minor attractions. Obviously there are just so many Saturday and Sunday dates available in any year. In times past distributors generally held back best releases during the Summer. Yet statistics prepared by the Sindlinger Organization and released by COMPO show conclusively that the hot weather months now are actually the best months of the entire year at the nation's box offices. There may also "be gold in them thar" mid-week dates.

From the exhibitor's point of view one approach is the

booking of stronger product at mid-week. These "off nights" are nights of golden opportunity for pictures of special appeal to the "lost audience" of older and more mature patrons. These are the nights for the organized theatre parties, the foreign language films, the artistic attractions, for certain of the British pictures, for many quality attractions lacking universal appeal. These also are the times for revival of great shows of the past. At mid-week potential patrons can solve the parking and baby-sitter problems much easier than at the weekend.

Another point that requires thought is whether sharp admission price reductions for mid-week would pay healthy dividends in the long run. Movie attendance is relatively costly for the middle and large sized families who should be the theatre's best customers. What about half-price tickets during mid-week? Why not charge \$1 per family on one night of the week? Why not children free on the weekday evenings when accompanied by an adult? The drive-ins have done all these things to their great advantage.

The industry needs to reverse the trend to fewer admissions at higher prices. It needs to halt the concentration of business at the weekends. The goal should be a crowded house every night of the week!



MGM's Theatre Celebration

THE announcement by Charles M. Reagan, vice-president and general sales manager, that MGM will sponsor during the first four months of 1955 a "Motion Picture Theatre Celebration" should be enthusiastically received by exhibitors throughout the United States and Canada. This motion picture celebration is to be built around the local theatre and the local exhibitor rather than about Hollywood personalities. Its aim is twofold: increased prestige for the theatre locally and increased attendance at the fine films scheduled to be played during 1955. The slogan for the celebration is "There's More Fun at the Movies!" The success of the project depends primarily on what each exhibitor does about it in his own community.



Q The present outlook is that COMPO's star poll project may get into operation sometime in February. It is hoped that at least several thousand theatres will participate in the activity and support it with aggressive promotion so that the maximum stimulus possible will be given to building attendance at the box office. The amount of enthusiasm generated for picking the public's star choices will depend on the approach taken by exhibitors everywhere in the country.

—Martin Quigley, Jr.

Letters to the Herald

The Small Town Problem

TO THE EDITOR:

I cannot allow the remarks in recent editorials with reference to the future of our business, the possible closing of 5,000 of the 8,000 small theatres, to pass without some comment.

If every exhibitor, large or small, would notify all distributors that they are declaring a moratorium for 60 days in protest of high film rentals, there would be no need of running to the United States Justice Department for help.

Do you realize what a closure of 15,000 theatres in the United States for a 60-day period would mean in loss of revenue to the distributors? The exhibitors could declare such a moratorium without being hurt, and by closing theatres all over the country they would get action. Thirty days notice should be given to all distributors, and I'd wager before the moratorium went into effect a deal would be made by the distributors so satisfactory that such a moratorium would not become necessary.

But, whatever we do, let's not get involved again with the Government, for the simple reason no two theatre situations are the same. Government lawyers don't understand the picture show business, mainly because it *isn't* a business—it's a game. So let's not entangle ourselves. As far as I can remember we never got a nickel out of Government judgments. Look at the Neeley Bill, and the 15-year-old monopoly cases. In my opinion no one ever gained much by going into the courthouse.

What we need in this business is more goodwill among men—more confidence in the manner in which we trade. There is too much "dog eat dog" which is no good.

The trouble with most exhibitors is that they won't stick together. No two exhibitors in the same town will work together. That is why exhibitors' leagues have always failed to be of much benefit to our industry. I believe one organization might possibly be the answer, but in numbers they have not benefited the industry as a whole. The state organizations are all right, up to a point. But all state organizations should be affiliated. In this manner we could become a power for good.

Too many exhibitors don't seem to know, or fail to understand, how to present their grievances. It is truly discouraging to attend an exhibitors' meeting and listen to the poor presentation of their problems. Here are some vital facts concerning every exhibitor, large or small.

1. The gravy left the business when monopolies ceased.

2. It takes real showmanship today to combat opposition, and there are very few showmen left in the game.

3. Large profits can no longer be made

out of the business because of high film rentals, high admission and high payrolls.

To overcome this situation, we must be satisfied with a smaller percentage of gain. The bubble of prosperity has long since burst, but a reasonable percentage on our investment can be made if a theatre is operated wisely, shrewdly and intelligently. The day of 24 to 45 per cent profit is gone; but 10 per cent and perhaps 15 per cent can be salvaged if the exhibitor wants to work for this small profit (most of us don't).

Here are some suggestions for the small exhibitor. I have used these tactics and they work:

1. Go to your local exchange managers and show them your books on the business their pictures gross. Itemize your overhead, showing your real break-down of expenditures. Say, "Here is what your pictures are costing me. I have lost—or made—this figure." Then ask for help to enable you to stay in business. I am frank to tell you that if an exhibitor gives correct figures, he won't have too much trouble getting the necessary adjustments.

I am getting relief from all the exchanges. Maybe it isn't as much as I think I should have, but in some instances if these companies were to give me the pictures free, I'd still take a loss on some pictures because there are many that just don't register at the box office.

I've had dealings with these film companies for years. When we play a percentage picture, they get all that's coming to them. When I lose on a picture, I squawk and how! They have always listened; as a result we've enjoyed mutual confidence in one another. Almost none of the major companies demand of me preferred time when the picture does not justify preferred or extended time.

I play some CinemaScopes two or three days through the week and have received cut-backs to 25 per cent in some instances where the pictures were originally 50 to 60 per cent. This is because I open my books to the exchange managers. They know my problems. I've been a good customer and they know I am sincere.

So go to your exchange manager. He is anxious to keep you in business because he wants to keep his job and he knows he can't unless you are given relief. They are really human, believe it or not—give them your confidence. None are so hard that they can't be softened by a genuine appeal for help.

2. Stop threats. Forget the Justice Department. Be game enough to fight your own battle—stick to your guns—you'll win.

3. Start going after the masses again. The poor man's dime made the picture show business. The classes always were in the minority, and always will be so far as thea-

WHEN AND WHERE

December 16: San Francisco Variety Club's annual blind babies' Christmas party, Hotel Richelieu, San Francisco.

December 19: Annual banquet of the Variety Club of Baltimore, Emerson Hotel, Baltimore.

January 14-31: International Film Festival, Punta del Este, Uruguay.

January 18: Annual dinner of the Motion Picture Associates of Philadelphia, Bellevue-Stratford Hotel, Philadelphia.

January 19: Cleveland area exhibitors' testimonial to honor I. J. Schmertz on his 50th anniversary with 20th-Fox and its predecessor organization, Hollenden Hotel, Cleveland.

February 8-10: Allied States Association national drive-in convention, Chase Hotel, St. Louis, Mo.

February 28-March 1: Annual convention of Allied Theatre Owners of Oklahoma, Skirvin-Tower Hotel, Oklahoma City.

March 1: MGM Ticket Selling Workshop, Columbus, Ohio.

March 1-2: Annual convention, Independent Theatre Owners of Ohio, Deshler-Hilton Hotel, Columbus.

tre business is concerned. So go after the lost volume of business.

4. Check your overhead. Cut every place where it doesn't hurt the show itself.

5. Cut your admissions so as to get your patrons coming back to the theatre at least twice a week. And if the drive-ins can admit kids free at night—why can't you? I do. I may lose on free kiddies after 5 p.m. when accompanied by their parents, but make it up in concessions.

6. Take your telephone book, or get a mailing list from your post office (at a nominal charge) and write these people, also the car owners. Send them half a dozen Two-For-One admission tickets and tell them you'd like them to come to your theatre more often.

Write a friendly letter about your theatre, telling if you have installed CinemaScope, stereophonic sound, new seats, or a wide screen and plug the new pictures. Give your letter a personal touch. Get them to sign the passes so you can send them more free tickets as time goes by. This is a fine way to tell where your business comes from.

The motion picture industry is still a great business, but it can remain great only so long as the exhibitor thinks and acts intelligently. So if we use the brains God gave us, and stop depending on the other fellow to do our thinking, we'll all weather this storm better.—ANNA BELL WARD, Somerset Amusement Company, Somerset, Kentucky.

On the Horizon

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The WORLD MARKET for 1954

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NOT AFRAID

United Artists president Arthur B. Krim, for one U. S. executive, isn't afraid of the so-called European "film pool," seen as one of the most important consequences of the continuing extension and multiplication of the very popular co-production schemes abroad. Mr. Krim last week said he welcomed any schemes that make for the health of the industries represented. "Currency and quota restrictions arise out of efforts to protect weak local industries." When these industries become healthy, they can drop the restrictions and everyone can benefit. Further remarks by Mr. Krim will be found on page 10 in the World Market Section.

NO HEARINGS

The Supreme Court will not hear arguments on any pending cases before February, deferring them for the time being in the hopes that the Senate will soon confirm the appointment of Circuit Justice Harlan to fill the place of the late Justice Jackson. Two motion picture cases are pending.

WATCH THE STATES

Legislatures in 44 of the 48 states meet in 1955—in all states but Kentucky, Virginia, Louisiana and Mississippi. The usual tax, censorship and other industry battles are likely, though MPAA representative Jack Bryson says he knows of nothing specific at this time.

16mm CASE

Next Monday morning counsel for the Department of Justice and 12 defendants in the Government's so-known "16mm case" are to meet with Federal Judge Harry C. Westover in Los Angeles and submit briefs designed to define and circumscribe the issues in the case, as ordered by Judge Westover, preliminary to consideration of the setting of a trial date in the early part of 1955. The case was filed in July of 1952 on complaint of parties purported to represent tent-show impressarios and television people who asserted they had been improperly denied availa-

bility of 16mm. prints of 35mm. pictures produced by major film companies and others over the past quarter century. In the 2½ years since the filing of the suit, the whole complexion of that section of the entertainment world in which the 16mm. prints of 35mm. pictures may be said to have had usefulness has changed so drastically as to leave in shadow the implications of the original complaint. Likelihood that the case will wind its weary way to trial eventually appears progressively dim.

BEST SOUND

Walt Disney wants the best sound possible for his new picture "20,000 Leagues Under the Sea", not merely because it's better, but because its good business. Thus his brother Roy, president of the company, wired E. D. Martin, Theatre Owners of America president, last week. The sales head of the Disney organization declared it is "good business and common sense" to present the picture with sound which is an integral part of the story and has as much dramatic value as other factors. He also pointed out that otherwise, notable production costs would be "tossed to the wind". Disney Productions intends to release only stereophonic sound prints the first 90 days. Mr. Martin objected because the policy allegedly would create a new and objectionable clearance system.

16 FROM RKO

Six major independent producing units will be filming 12 top budget pictures for distribution by RKO with the start of the new year, James R. Grainger, president of the company, announced in Hollywood Wednesday. The independent units are headed by Edmund Grainger, King Brothers, Benedict Bogeauss, David Butler, Nat Holt and Sol Lesser. All 12 pictures will be in color and all will be designed for wide screen projection, Mr. Grainger said. In addition, RKO now has four major productions completed and ready for release.

Vincent Canby-William R. Weaver-Floyd E. Stone-J. A. Otten



THE SCENE. National Theatres' new management opened its career last week in Los Angeles in the settings at the left, and under the aegis of president Elmer C. Rhoden. Public relations as well as promotion was a theme of the week-long meeting of the organization, which also has set out to ascertain audience habits with its own scientific survey. See page 48.

This week *in pictures*



NAT D. FELLMAN has become executive assistant to Harry M. Kalmine, vice-president and general manager of Stanley Warner. Mr. Fellman is also the circuit's film buyer. He came to Warners in 1928.



CHARLES A. SMAKWITZ has been promoted to zone managership of Stanley Warner New Jersey houses. He succeeds Frank Damis, resigned. Mr. Smakwitz has been Albany zone manager.



NATIONAL THEATRES PERSONALITIES. In the top pictures, left: John E. Lavery, executive, Los Angeles; William Moclair, Roxy Theatre, New York; and Ernest Sturm, San Diego district manager. Right, Bob Garland, Denver real estate; Jim Cox, FWC film buyer; Ray Davis, Denver district manager. Immediately above: John Bertero, FWC president; Frank H. Ricketson, Jr., Fox Intermountain president; Mr. Rhoden; Edwin F. Zabel, FWC general manager; Alan May, NT treasurer; Richard P. Brous, Fox Midwest president; and Senn Lawler, Fox Midwest division manager.

THE DOCUMENT. Fred Schwartz, president of DCA, as he disclosed in New York Tuesday the list of investors in his company. See page 30.



by the Herald
MAX E. YOUNGSTEIN, UA vice-president, is entertainment chairman for the Denver National Home for Asthmatic Children.



by the Herald



VISCOUNT MONTGOMERY, visiting Hollywood, is a studio guest of executive producer Jack L. Warner, left. With them, Jack M. Warner, producer. They visited the "Strange Lady in Town" set.

IN TORONTO, as Variety Tent 28 installed officers, past chief barker William Summerville, Jr., presents to new chief barker Harry S. Mandell, left, the "chief barker investment." Several hundred attended the dinner dance at the Prince George Hotel.



SOME OF THE OFFICERS at the Colosseum of Motion Pictures Salesmen annual meeting in Chicago. In array are Robert Lightfoot, vice-president; Edgar Shinn, treasurer; Glenn Haviland, new president; Dave Bartell; Milton Simon, vice-president; Raymond Wild, past president; and Jack Eckhardt, secretary.



PRODUCER AND AUTHOR. Louis de Rochemont, who will make "Call Me Yankee Doodle," signs in Hollywood with the author, Lillian L. Ludwig.



by the Herald

MARK DAMEN, of Amsterdam, Holland, a producer of cartoons for theatres and for commercial usage, is in New York on business.



MGM PROMOTES FILM THEATRES

Reagan Outlines Big 1955 Celebration Designed as Institutional Drive

Plans for an institutional campaign to be launched by MGM, based on a salute to the motion picture theatres of the nation and designed to focus public attention on the theatre as part of its local community rather than the glorification of Hollywood were announced Tuesday in New York by Charles Reagan, vice-president and general sales manager of the company.

Conditions "Appropriate"

The campaign, which will cover national, local and trade advertising, a pressbook and accessories, a special two-or-three-reel picture, and other aids, will be called "MGM's 1955 Motion Picture Theatre Celebration." The principal advertising slogan will be "There's More Fun at the Movies."

Discussing plans for the promotion at a luncheon meeting with the press, Mr. Reagan said in his opinion and that of his company business conditions at the moment are especially appropriate for such a campaign.

"I believe there is every indication that 1955 will be a great movie year," he said, "and that the upswing started in 1954 will continue and be accelerated. We are convinced that this business is now firmly established on the road to recovery of much of the patronage that has been lacking in the post-war years. We believe that the rate of recovery can be speeded by better product, which we are now getting, and by better selling of this product to the public."

The MGM official emphasized this latter point, observing that the quality of pictures from all companies now is generally better than ever and that all that is needed to rebuild attendance and grosses is a resurgence of showmanship. That exhibitors in general are ready and willing for this, he said, has been proved by the extraordinary success of the MGM Ticket Selling Workshops conducted by Mike Simons, director of customer relations. He cited attendances of 304 exhibitors at the first in Pittsburgh, 324 at the second in Indianapolis, and 347 at the third in Boston this week.

To Continue Workshops

These Workshops will be continued and extended in a program parallel with the salute to theatres, Mr. Reagan said, indicating that their success had had considerable influence on the inception of the plans for the Salute.

Returning to the plans in work for the campaign Mr. Reagan said:

"We know that the best place to see a motion picture is in a movie theatre and



Charles Reagan, above left, outlines MGM plan as S. F. Seadler listens.

that the entertainment being provided in the movie theatre today is the finest in the world. So, we want to salute our exhibitor friends throughout the U. S. and Canada with this promotion campaign. Our plans focus on the local community and theatre, not on the glorification of Hollywood. We hope to help launch 1955 on an upsurge of showmanship."

Every medium of promotion will be used in the campaign, he said. Howard Dietz and Dan Terrell are at the studio this week consulting with Dore Schary and Howard Strickling on the production of a short film to publicize the celebration to the public. S. F. Seadler is at work on a program of advertising for trade press, magazines and newspapers; Emery Austin and the MGM field exploitation staff will organize the celebration in every exchange area and Oscar Doob will coordinate the campaign.

To Assist Exhibitors

Discussing proposed plans for promotion and advertising, Mr. Seadler and Mr. Doob, who with the other executives were present at the luncheon, said one idea that would be stressed would be to encourage and help exhibitors to plant local newspaper feature stories about the history of their theatre in relation to its community.

As a solid foundation for the Celebration Mr. Reagan added that MGM has scheduled a concentration of nine important pictures for the first four months of 1955. These are "Green Fire," "Bad Day at Black Rock," "Hit the Deck," "Interrupted Melody," "The Glass Slipper," "Bedevilled," "Jupiter's Darling," "Many Rivers to Cross" and "The Prodigal."

The celebration will be launched January 1 and will continue through April but it is hoped that the momentum created in these months will carry the promotion through the rest of the year.

The following dates have been set or are under consideration for future Ticket Sell-

ing Workshop sessions: Denver, January 12; Jackson, Miss., January 24; Richmond, February 8; Detroit, February 22; Columbus, March 1; Kansas City in March; Dallas in March or April; Billings, Mont., May 10; Salt Lake City in May, and Atlanta in May. Twenty-five or 30 meetings are planned for the year.

The Boston Workshop Monday was featured by the dramatic presentation of two full-page cooperative ads which Ervin J. Clumb, Milwaukee exhibitor and guest panelist, had promoted for his two Christmas attractions "Deep in My Heart" and "White Christmas." Others on the panel were Mrs. Alice Gorham, United Detroit theatres; Jack Hamilton, advertising manager of the Boston "Globe" and Norman Knight, executive vice-president of the Yankee Network.

Court Rules Ohio Censor Restriction

COLUMBUS, O.: The Ohio Supreme Court here last week in a 5 to 2 decision declared that any further film censorship under the present Ohio law is "unreasonable and unlawful," in appeal cases involving RKO Radio's "The French Line" and "Son of Sinbad" and Capitol Enterprises' "Mom and Dad." The court failed by one vote to declare the censor law unconstitutional, but observers believe that the effect of the decision will be the same as if the law had been so declared.

Shortly after the decision was announced, Ohio's Governor Lausche declared that Ohio must have a film censorship law despite the decision. He said the State Education Department has been directed to draft legislation to meet constitutional requirements. "It was gratifying to note," said the Governor, "that the constitutionality of the right of the legislature, by a properly drafted law, to regulate the public showings of films, has been declared valid by the Ohio Supreme Court decision." The Governor is expected to solicit the aid of parent-teacher groups, churches and other agencies concerned with bill when the legislature meets in January, juvenile delinquency in passing the bill.

Until a new bill is passed, exhibitors don't have to display the state censor's seal and distributors can stop paying censor fees.

Clark U. A. Branch Head

Duke Clark has been appointed branch manager of United Artists' Dallas exchange, it is announced by B. G. Kranze, general sales manager for U. A. Mr. Clark replaces W. C. Hames, who has resigned and left the film industry.

Republic Votes Dividend

Republic Pictures Corp. has declared a dividend of 25 cents per share on the preferred stock, payable January 3, 1955, to stockholders of record December 13, 1954.

EXHIBITOR HEADS HATCH PLANS TO LIFT BURDEN

McGee Asks Cooperative Buying; Fabian Wants Single Exhibitor Unit

by VINCENT CANBY

New proposals on means to ease the increasingly tense situation relating to trade practices—as well as discussion of some of the means already suggested—highlighted the week, one of the few recently when product, or lack of same, has not been the foremost subject of industry communiques. Of prime importance were:

The proposal, by Pat McGee in Oklahoma City, for the establishment in each distribution center of a cooperative buying and booking office which would have as its accounts only those small situations which are too costly to sell and need low flat rentals;

The suggestion, by S. H. Fabian, also in Oklahoma City, that the two major exhibitor organizations, instead of wasting their energies by working separately, channel their efforts "into one big exhibitor organization;"

The discussion, by Abram F. Myers in Boston, of the Allied States Association bill for Federal regulation of the industry, described by him as "a sleeping bear," and the effect which the talk of the bill already has had on the industry; and

A proposal, made at a regional meeting of the Tennessee Theatre Owners Association, to implement earlier Theatre Owners of America suggestions for the setting up, at state level, of service committees to handle exhibitor grievances in all categories, including film rentals.

Mr. McGee, the president of Cooper Foundation Theatres and vice-president of Theatre Owners of America, who won industry-wide recognition for his work in the campaign to repeal the Federal admissions tax, made his suggestion for the cooperative buying and booking office at the annual convention of the Theatre Owners of Oklahoma Monday.

The flat rentals which he proposed, said Mr. McGee, could be justified because of the saving in selling under such a setup as he outlined. He asserted that the co-op would be headed by a "man of integrity who would not willingly represent an exhibitor who was out to chisel."

Further, he said that the man should be acceptable to distribution and be paid a salary commensurate with his duties, but with no participation either in proceeds of the theatres for which he buys or in the savings on the film rentals. Mr. McGee told the convention the small exhibitors with whom he already had discussed the idea "welcome the thought," adding that "if set

REPORT "PROGRESS" ON ARBITRATION PLAN

The exhibitor-distributor sub-committee on arbitration met for four and a half hours in New York and was reported to have made "great progress" on the setting up of an arbitration system. Herman M. Levy, Theatre Owners of America counsel, and Adolph Schimel, counsel for the distributors arbitration committee, "were instructed to reduce to final writing the wide areas of agreement and to prepare, in addition, a conciliation plan for the approval of the committee" scheduled to meet next January 17, 1955. Attending Monday's meeting were S. H. Fabian, Mitchell Wolfson, Max Cohen, Leo Brecher and Mr. Levy, from exhibition; and A. Montague, Charles Reagan, William Gehring, Robert Perkins, Mr. Schimel and Austin C. Keough, from distribution.

up on a national basis, it could certainly save a lot of costs in selling."

For instance, Mr. McGee said, "Fred Schwartz with his Distributors Corporation of America could do his primary selling in the manner he plans at the moment and his so-called secondary selling would be a cinch. Probably this co-op would need a board of supervisors of exhibitors and distributors which might have to arbitrate an occasional situation. Now while I say that, I realize that distributors have always refused to arbitrate film rentals, but in a type of operation as I am suggesting here, they might be inclined to participate. Perhaps it would be necessary to set this up on a national basis, and it might even be further necessary to provide for a Price Waterhouse type of operation."

Sees Great Value in a One Exhibitor Group

Mr. Fabian, the president of Stanley Warner, on Tuesday made his call for the single exhibitor organization at the same convention at which Mr. McGee spoke. Recalling the success brought about by united effort in the late tax campaign, Mr. Fabian said that a single theatre group could "move the motion picture industry ahead five years in its thinking with a period of six months of concentrated effort."

Mr. Myers, the Allied general counsel, speaking before the one-day convention Tuesday of the Independent Exhibitors of New England, said with some amusement that ever since the announcement of the

proposal for Government regulation, he, the author, had been "fair game," despite "the curious fact" that "Allied's board of directors has never approved Government regulation as a policy, or any bill in particular."

Referring to the numerous trade paper polls recording strong exhibitor opposition to any sort of Government intervention in the industry, Mr. Myers said that exhibitor leaders "have the right to make their own evaluation of the polls in the light of the known timidity of many exhibitors about committing themselves publicly and individually on measures which are opposed by the film companies." That which impressed him, said Mr. Myers, was "the virtual unanimity of opinion among exhibitors that the film companies, by exacting unconscionable rentals and terms, have created an intolerable condition."

Says Distributors Should Read Beneath Headlines

He then advised distributors: "Do not be lulled into a false sense of security by these polls and surveys. Read beneath the headlines. . . . You will find they give no comfort to the notion that the exhibitors are satisfied with the treatment you have given them or that they won't go to extreme lengths to secure relief if conditions are not eased."

Irving Dollinger, Allied's eastern regional vice-president, also speaking in Boston, defended increased admissions for special attractions, although he denied that he would give the public "a bargain clearance price for a dud." He concluded saying, "Find the minimum and maximum prices your theatre can stand."

Morton Tune, vice-president of the Tennessee Theatre Owners, discussed the suggestion for the setting up of a service committee at the Jacksonville meeting.

"This service committee," said Mr. Tune, "would have the weight of the state association behind it and would be available to all members in good standing who file a legitimate complaint in writing. We would propose to attempt a solution of the problem by honest, across the board negotiations, starting first at the branch level, but going to the home office, if necessary."

Must Negotiate with Strength of Unification

Mr. Tune, whose proposal met with unanimous approval, concluded: "The distributors say that they are always ready to negotiate; we certainly are ready to negotiate, but we must negotiate with the same unified strength that they do. It is my honest belief that they will listen to us and that if we have a legitimate problem, it can be solved, perhaps not at the local level, though I think we should start there, but certainly at the top level."



JANUARY 3RD...APRIL 30TH

1955

Universal-International

reaffirms its highly popular policy of delivering

**ALL types of pictures...for
ALL types of theatres...for
ALL types of screens!**

...and reaffirms its conviction from years of
YOUR experience that **BIG** Pictures
are those that can make **BIG** Profits!

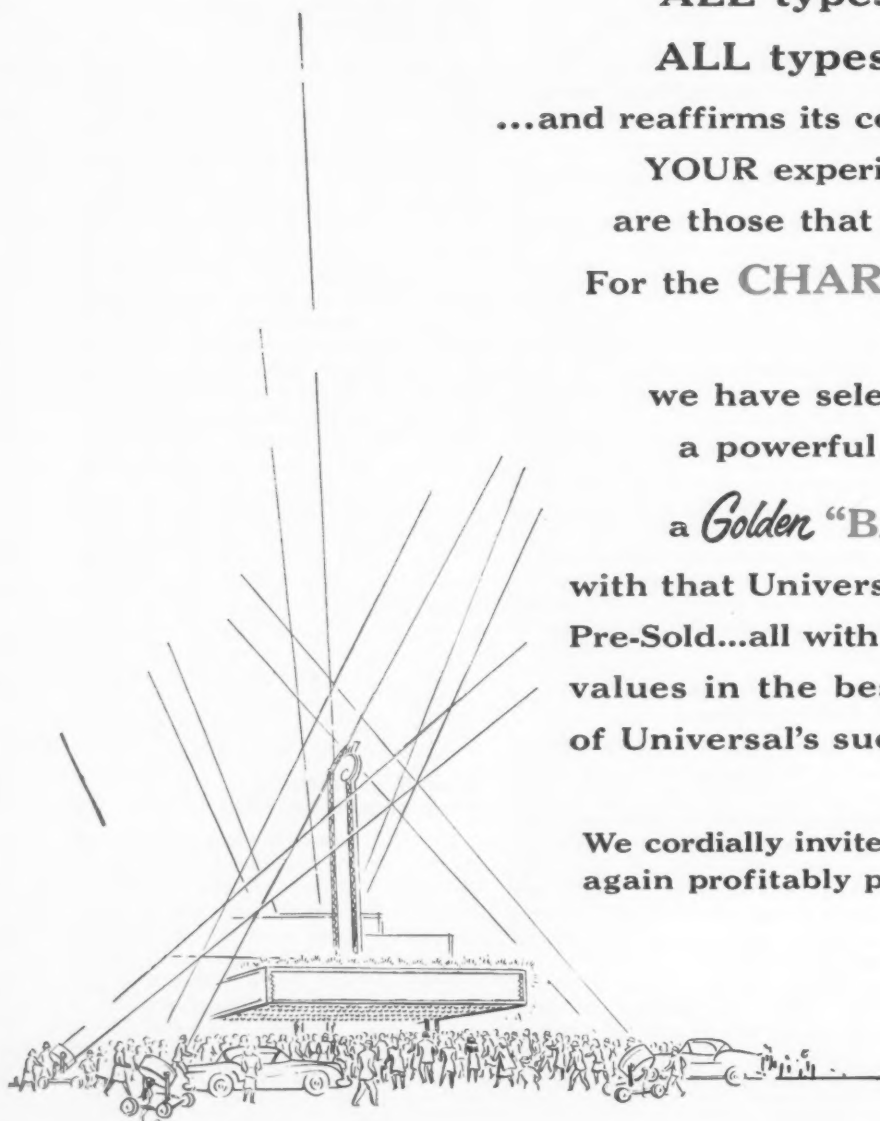
For the **CHARLES J. FELDMAN**
ANNUAL DRIVE

we have selected with Special Care
a powerful program of pictures...

a *Golden* "BAKER'S DOZEN"...

with that Universal appeal...all of them
Pre-Sold...all with "BUILT-IN" Exploitation
values in the best box-office tradition
of Universal's successful Showmanship.

We cordially invite Exhibitors everywhere to
again profitably participate as in the past.



The wonderful story of Three sailors on leave...

Three girls in love
and Five little orphans
in trouble!

So THIS IS PARIS

COLOR BY
TECHNICOLOR



**9 NEW
HIT TUNES**

STARRING

TONY CURTIS • GLORIA DeHAVEN

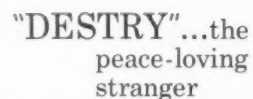
GENE NELSON • CORINNE CALVET • PAUL GILBERT

with MARA CORDAY • "MISS UNIVERSE OF 1954" CHRISTIANE MARTEL • "MISS U.S.A. OF 1954" MYRNA HANSEN

Directed by RICHARD QUINE • Screenplay by CHARLES HOFFMAN • Produced by ALBERT J. COHEN

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE...JANUARY 3-APRIL 30, 1955

**From the roaring,
raucous, rowdy pages of the
best-loved legend of the West!**



A black and white illustration depicting a chaotic scene in a saloon. In the foreground, a woman in a dark, ruffled dress lies on the wooden floor, her head tilted back. A large, dark liquid is being poured from a funnel held by a man in a suit and hat, spraying out from the bottom of her dress. The man is looking down at the woman. In the background, a crowd of people, mostly men in hats and suits, are watching the scene. Some are standing, while others are seated at a table where cards are visible. The atmosphere is one of disorder and scandal. In the top left corner, a sign reads "AGAIN BY MAX BRAND".

"BRANDY"...the
dance hall
entertainer



"DECKER"...
the crooked
gambler

"MARTHA"...the
trusting
sweetheart

LORI NELSON



"MARTHA"...the
trusting
sweetheart

LORI NELSON



"BARNABY"...
the bottle-loving
sheriff

THOMAS MITCHELL



DESTROY

Suggested by MAX BRAND'S novel "DESTROY RIDES AGAIN"

PRINT BY

NT BY *Technicolor*

with **EDGAR BUCHANAN • WALLACE FORD • MARY WICKES**

Directed by GEORGE MARSHALL • Screenplay by EDMUND H. NORTH and D. D. BEAUCHAMP • Produced by STANLEY RUBIN

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE...JANUARY 3-APRIL 30, 1955

The Star... The Director... The Producer who gave you "Winchester '73"
"Bend of the River" and "The Glenn Miller Story" now bring you... all the
savage passions of the Yukon Frontier in the days of the Klondike Gold Rush!



JAMES STEWART
RUTH ROMAN
CORINNE CALVET
WALTER BRENNAN

THE
FAR COUNTRY

COLOR BY

Technicolor

Produced by AARON ROSENBERG
Story and Screenplay by BORDEN CHASE
Directed by ANTHONY MANN

with
JOHN MCINTYRE
JAY C. FLIPPEN

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE... JANUARY 3-APRIL 30, 1955

He braved the savagery of Ute rebellion...
challenged the fury of the "Devil River"...
defied the bullets that branded him traitor!

SMOKE SIGNAL

starring

DANA ANDREWS

PIPER LAURIE

co-starring REX REASON

WILLIAM TALLMAN

PRINT BY

Technicolor

Actually filmed along
the churning fury and
boiling rapids of the
Colorado River!

Directed by JERRY HOPPER • Story and Screenplay by GEORGE F. SLAVIN and GEORGE W. GEORGE • Produced by HOWARD CHRISTIE

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE... JANUARY 3-APRIL 30, 1955

from the
Collier's magazine
story based on **THE GREAT**
\$2,500,000
BOSTON
ROBBERY!

THE STORY OF A COP, A CROOK,
AND THE STRANGE BARGAIN
THEY MADE!.....that is the
unsolved secret behind the greatest
armed robbery in the history of crime!



6 BRIDGES TO CROSS



starring

TONY CURTIS
JULIE ADAMS
GEORGE NADER

with

JAY C. FLIPPEN · SAL MINEO

Directed by JOSEPH PEVNEY · Screenplay by SIDNEY BOEHM · Produced by AARON ROSENBERG

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE...JANUARY 3-APRIL 30, 1955

CHIEF CRAZY HORSE

The poster features a large, central portrait of Crazy Horse, looking upwards with a determined expression. Behind him, a vast battle scene unfolds, showing a large force of Sioux warriors on horseback attacking a group of soldiers. In the lower right, a romantic scene shows a Native American man and a woman in traditional dress embracing. The background includes a mountain range and a large feathered headdress.

The
great saga
of the fighting
leader of the
Sioux and the
story behind
Custer's
last stand!

PRINT BY

Technicolor

Starring

**VICTOR MATURE
SUZAN BALL
JOHN LUND**

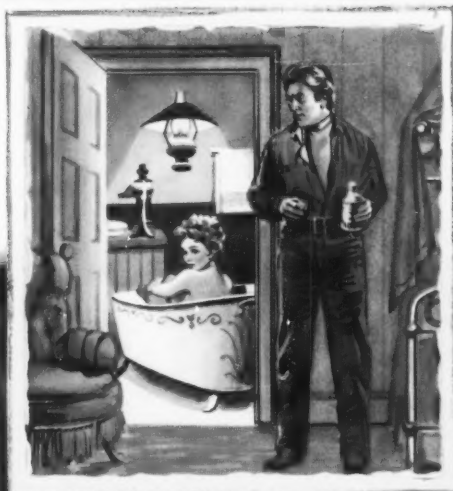
with

RAY DANTON · KEITH LARSEN · ROBERT WARWICK

CINEMASCOPE

Directed by GEORGE SHERMAN · Screenplay by FRANKLIN COEN and GERALD DRAYSON ADAMS · Co-Producer LEONARD GOLDSTEIN · Produced by WILLIAM ALLAND

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE...JANUARY 3-APRIL 30, 1955



"a love-bargain is like
barbed-wire . . . fight it
and you'll get hurt!"



KIRK DOUGLAS

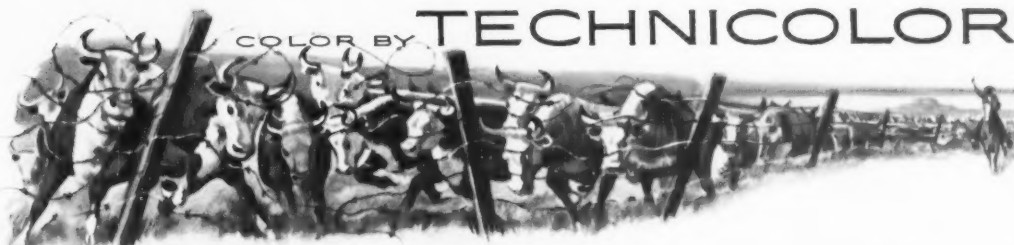
bringing a new kind of outdoor excitement

JEANNE CRAIN

CLAIRE TREVOR

MAN WITHOUT A STAR

COLOR BY **TECHNICOLOR**



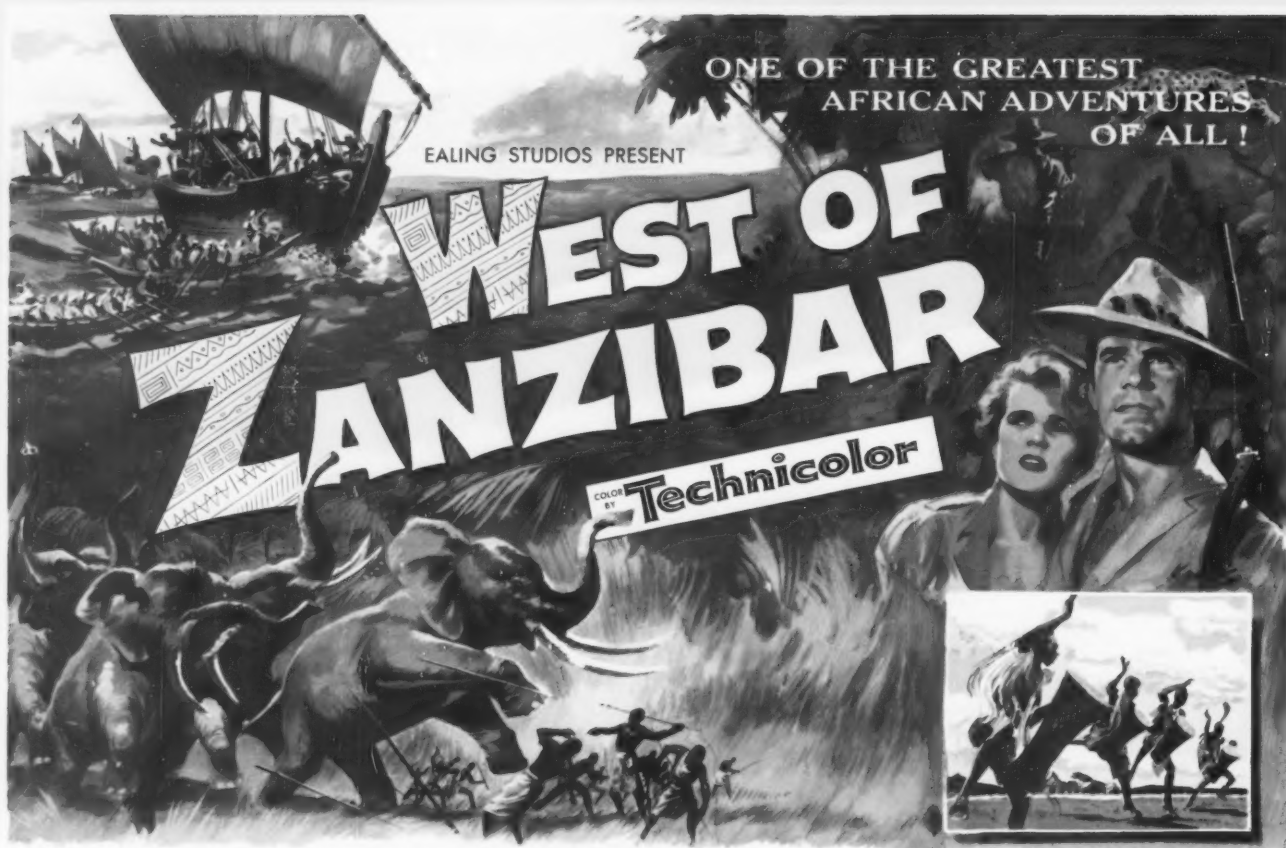
co-starring

WILLIAM CAMPBELL with **RICHARD BOONE** • **MARA CORDAY**

Directed by **KING VIDOR** • Screenplay by **BORDEN CHASE** and **D. D. BEAUCHAMP** • Produced by **AARON ROSENBERG**



AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE...JANUARY 3-APRIL 30, 1955



starring **ANTHONY STEEL • SHEILA SIM**

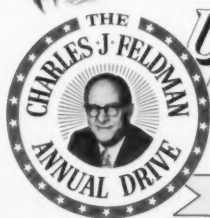


with **NOEL PURCELL • LAYA RAKI • INIA TE WIATA**

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE...JANUARY 3-APRIL 30, 1955



THE GREATEST PARADE OF BOX OFFICE POWER IN UNIVERSAL HISTORY!



JANUARY 3RD...APRIL 30TH

1955



AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE...JANUARY 3-APRIL 30, 1955

Against the ravaging hordes
of ATILA...stood a
warrior's might and
a people's faith!

Against his ruthless
pagan lusts...
the power of a
woman's love!

COLOR BY

Technicolor

SIGN OF THE PAGAN

THE STORY OF
ATTILA THE HUN

CINEMASCOPE



starring **JEFF CHANDLER**

JACK PALANCE • LUDMILLA TCHERINA • RITA GAM

with JEFF MORROW • GEORGE DOLENZ • EDUARD FRANZ • ALEXANDER SCOURBY

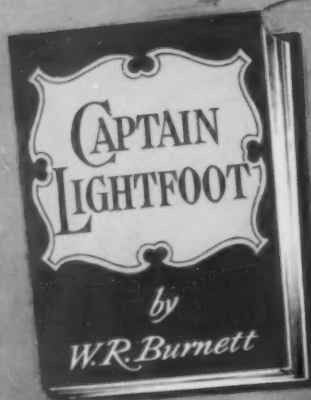
Directed by DOUGLAS SIRK • Screenplay by OSCAR BRODNEY and BARRE LYNDON • Story by Oscar Brodney • Produced by ALBERT J. COHEN

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE...JANUARY 3-APRIL 30, 1955

THE BRILLIANT YOUNG STARS
OF "MAGNIFICENT OBSESSION"

bringing to life the violent
passions and dramatic
excitement of W. R. Burnett's
great new novel!

CINEMASCOPE



ROCK HUDSON
BARBARA RUSH
JEFF MORROW

CAPTAIN LIGHTFOOT

PRINT BY

Technicolor

with KATHLEEN RYAN • FINLEY CURRIE • DENIS O'DEA

Directed by DOUGLAS SIRK • Screenplay by W. R. BURNETT and OSCAR BRODNEY • Story and Adaptation by W. R. BURNETT • Produced by ROSS HUNTER

AVAILABLE DURING THE CHARLES J. FELDMAN DRIVE... JANUARY 3-APRIL 30, 1955

LITHO IN U. S. A.

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE attitude of the American production community toward the making of its pictures, or parts thereof, in whatever places on the globe their stories call for as settings has undergone many changes in the half-century since the pioneering cinematographers came to California. The changes have been brought about by a variety of factors—technological considerations, financial interest, whim, economic pressure, international policy, and most of all by artistic integrity—and it is pleasant to record that the present state of mind concerning the production of American films abroad is the calmest that's prevailed in a good many seasons.

Eight Films Presently In Production Abroad

Eight of the 34 productions accounted for on the production chart adjacent to this column are being filmed in other countries than this one, either by American producers outrightly or in association with concerns or individuals in those nations. This is about the way the proportion has been running for a year or longer, at the rate of between 20 per cent and 25 per cent foreign, with the figures running perhaps nearer to the latter number.

In the first nine months of this year 44 of the 202 feature pictures passing through the Production Code Administration for inspection with respect to certification for exhibition in the United States were films produced in other lands, 17 of the 44 by American producers and the others by British, Italian and other producing concerns. (Substantially less than all of the foreign-produced films shown in the country, especially in the art houses, pass through the PCA.)

On his last visit to the production community, a couple of months back, president Eric Johnston of the Motion Picture Producers Association told the press the American industry is receiving 46 per cent of its revenue from exhibition of its films abroad, at this time, and that the percentage figure has been rising at the rate of one point per year for several years, probably will continue to do so.

Pressures from Within And Without in Balance

If one were to base a conclusion on these and related statistics alone, which may be as good a way to proceed as any, it would be, naturally enough, to the effect that nature is taking its course, the law of supply and demand is operating freely, and all is well on every count.

To get a perspective on the subject of foreign production by American producers

it's helpful to go back to the beginnings of picture-making in America, and to remember again that Hollywood became the center of production in large part because it's possible here to get to mountain-top, desert-waste, ocean or verdant country-side within two hours by motor from any central point. (And with sunshine more days per year than anywhere else).

For a good many decades it was practicable (still is, within limits) to fool the camera successfully enough to satisfy ticket-buyers. But several influences have changed that. For one thing, transportation got so simplified and inexpensive that too many people travelled too far and widely to continue beguiled by glass-shots and painted drops. For a very important later reason, the big screens made the counterfeits look too much like counterfeits for audience endurance. For a clinching third, some pictures shot abroad, like "Roman Holiday," to cite a prime example, so shamed the faked-up substitutes that the genuine came into commanding preference.

For a good while, in recent times, the increase in the production of American films abroad was under fire from the standpoint of its effect on employment, and it is under continuing study from that angle, but the heat is out of this controversy, with leave to reinstate, of course, for reasons it isn't needful to explore here.

In the large, the attitude of the American production community toward producing its films where the story dictates is fair, free and wholesome.



Four pictures were started, and three others were finished, to bring the over-all count of films in camera stage to 34.

Two of the four new undertakings are in color, and in extra-dimensional processes.

"Love Me or Leave Me," a nostalgic musical in the super-MGM manner, and celebrating the great popular music of the 'Twenties, is going in CinemaScope and color, and has Doris Day, James Cagney, Cameron Mitchell and Robert Keith in the cast directed by Charles Vidor. Joseph Pasternak is the producer.

Independent producer Frederick Brisson went to work on "The Girl Rush," for distribution by Paramount, with Rosalind Russell starred in a cast that includes Fernando Lamas, Eddie Albert, Gloria De Haven, James Gleason and others under direction of Robert Pirosh. This is being produced in VistaVision and in Technicolor.

"Female On the Beach" (a title likely to be changed) is a Universal-International project being produced by Albert Zugsmith and directed by Joseph Pevney. Joan Crawford, Jeff Chandler, Jan Sterling and Cecil Kellaway are principals.

"Girl Murdered" is an independent pro-

THIS WEEK IN PRODUCTION:

STARTED (4)

INDEPENDENT	(CinemaScope; Color)
Girl Murdered (Burt Kaiser Prods.)	
METRO-GOLDWYN-MAYER	PARAMOUNT
Love Me or Leave Me	The Girl Rush (VistaVision; Technicolor)
	UNIVERSAL-INT'L
	Female on the Beach

COMPLETED (3)

COLUMBIA	WARNER BROS.
Five Against the House	Strange Lady in Town (CinemaScope)
REPUBLIC	
Magic Fire (Trucolor)	

SHOOTING (30)

ALLIED ARTISTS	The Rose Tattoo (VistaVision)
Twilight Alley	You're Never Too Young (VistaVision; Technicolor)
AMERICAN RELEASING CORP.	The Desperate Hours (VistaVision)
Five Guns West (Palo Alto; Eastman Color)	The Ten Commandments (VistaVision; Technicolor)
COLUMBIA	20TH CENTURY-FOX
Deadlock (Film Locations Prods.; Technicolor)	Solder of Fortune (CinemaScope; Color)
My Sister Eileen (CinemaScope; Technicolor)	Daddy Long Legs (CinemaScope; Color)
DCA (Distributors Corp. of America)	Magnificent Matador (Natl. Pics.-Primero; CinemaScope; Color)
I Am a Camera (Remus)	A Man Called Peter (CinemaScope; Color)
INDEPENDENT	UNITED ARTISTS
Special Delivery (Rathvon Overseas Prod.) (formerly: The Little Ambassador)	Kiss Me Deadly (Parklane-Victor Saville)
No Place to Hide (Joseph Shaffel; Eastman Color)	Not as a Stranger (Stanley Kramer)
Oklahoma (R & H; Todd-AO; CinemaScope; Eastman)	Gentlemen Marry Brunettes (Russfield-Voyager; CinemaScope; Technicolor)
METRO-GOLDWYN-MAYER	UNIVERSAL-INT'L
Blackboard Jungle	Tacey (Technicolor)
The Scarlet Coat (CinemaScope; Color)	Kiss of Fire (Technicolor)
It's Always Fair Weather (CinemaScope; Color)	Third Girl from the Right (Technicolor)
Interrupted Melody (CinemaScope; Color)	WARNER BROS.
PARAMOUNT	The McConnell Story (CinemaScope; WarnerColor)
The Court Jester (Dena Prods.; VistaVision; Technicolor)	The Sea Chase (CinemaScope; WarnerColor)
	Moby Dick (CinemaScope; Technicolor)

duction by Burt Kaiser, directed by Bruno Ve Sota, with Lawrence Tierney, Kathleen Crowley, John Carradine, Jayne Mansfield and Producer Kaiser in the cast.

MERRY CHR



**FROM THE BOYS WHO WILL KEEP YOU
20TH CINEMAS**

*"It is our policy to do
the way he likes"*

ISTMAS



U PROSPEROUS YEAR AFTER YEAR!
SCOPE FOX

*business with an exhibitor
to do business."*

Chum air
Al Lichtman



DCA'S FINANCES ARE DETAILED

Schwartz Lists Exhibitor Stockholders, Citing Money Now Available

Fred J. Schwartz, president of the new Distributors Corporation of America, disclosed to the press Tuesday in his New York headquarters some of the financial facets of a company which has appeared on the horizon at a time of great need and, as he believes, is of some magnitude. So far, it's worth \$12,000,000, he asserted.

Some of the details are:

Stockholders are exhibitors, many of them prominent.

None are bound by the consent decree.

None will be favored improperly because they own stock.

They own 1,000,000 seats, which alone, in his estimation are worth \$15,000,000.

This "would give you an idea of the stake these men have in the industry," he commented.

The theatres the showmen represent number 1,005, in all sections.

This is a tentative figure. More exhibitors are subscribing and further capitalization is being considered. The stockholders, in addition to electing a board which will elect officers, will probably vote on the matter when they meet in early February in New York.

So far, there is \$1,000,000 in equity.

There is another \$1,000,000 in equity interests. Some stockholders have decided to invest additionally in individual pictures.

Mr. Schwartz said he felt his firm would invest in and distribute only a few pictures per year, deliberately. Only in this way, he said, could it give proper attention to selling and exploitation.

Within two weeks, it will announce its distribution establishment. This may be a franchise arrangement, he hinted, and went into an appraisal and defense of franchised sales forces. They often are better than those of the majors because of the product they have to sell, he said.

4 or 5 Yearly at Start

DCA at first would be able to handle four to five pictures annually, probably for the first four years, and then would handle a maximum of ten to twelve, Mr. Schwartz estimated.

Apropos of this, he noted that \$1,000,000 of the estimated \$12,000,000 in capitalization is in "deferments"; that is, deferred fees for actors, directors and other talent. This is an arrangement which also helps to make them work harder, he also believes.

"Long John Silver" arrives here from England this week and will be released in New York in early February, he said. The company's first release, therefore, is "Hunt-

ers of the Deep," an Alan Dowling documentary about under-water activities, opening at the 60th Street Translux, New York December 16, and accompanied by "Rembrandt," a short subject.

In casting now are "Lelia" and "The Viking." Also partly in work are "The Survivors" and "The Way We Are." There will be another film taking form shortly, an original comedy by Sam and Bella Spewack.

Exhibitor stockholders in the company are:

Samuel Pinanski, American Theatres of Boston; Harold Eskin, Amusement Enterprises; Harry Brandt, Brandt Theatres; Leo Brecher; Fred J. Schwartz, Century Theatres; F. C. Walker and J. J. O'Leary, Comeford-Publix Theatres; Jay Emanuel; Solomon M. Strausberg, Interboro Circuit, Inc.; Arthur Lockwood, Lockwood & Gordon; Morry Miller; Charles H. Moses; Joseph Seider, Associated Prudential Theatres; Samuel Rinzler, Randforce Amusement Corp.; Walter Reade, Jr., Walter Reade Theatres; Herman Becker; Rugoff & Becker; J. Myer Schine, Schine Circuit, Inc.; Spyros S. Skouras, Jr., Skouras Theatres; Joseph Springer, Springer Theatres, Inc.; Percival E. Furber, Trans-Lux Theatre Corp.; Paul Engler, Carver Theatre Corp.; D. Irving Long, Fourth Ave. Amusement; M. A. Lightman, Malco Theatres; E. D. Martin, Martin Theatres of Florida; Morton G. Thalheimer, Neighborhood Theatres, Inc.; Max Baum, Pekin Amusement Company; Arthur Steele, St. John Theatre Co.; Alfred Starr and Milton Starr, Bijou Amusement Co.; M. Wolfson, Wometco; Harry Arthur; Myron Blank, Central States Theatres; Julius M. Gordon, Jefferson Amusement Co.; George Kerasotes, Kerasotes Theatres; Joseph Rosenfield, Favorite Theatres; Will Conner, John Hanrick Theatres; L. A. Starsmore, Westland Theatres, Inc.

Easterners Get Rights For "Birth of Nation"

Veteran film executive Phil L. Ryan announced in Hollywood the acquisition of film and title rights to "The Birth of a Nation" by eastern capitalists who, according to his announcement, will spend \$8,000,000 on producing the picture, possibly in Todd-AO and CinemaScope. The purchasing group is headed by Ted Thal, president of Thalco Corp., and Michael Spack, president of Tema Corp., both companies in the glass industry. Mr. Ryan said the purchase followed eight months of negotiation with Harry E. Aiken, president of Epoch Film Corp., which owned the title rights, and the widow of the novelist, Thomas Dixon, who owned the rights to Dixon's story.

Kennedy to AA Post

Jack Kennedy, formerly MGM branch manager in Des Moines and more recently an Iowa theatre circuit owner, has been named branch manager in Des Moines for Allied Artists, Morey R. Goldstein, Allied Artists' general sales manager, has announced. Mr. Kennedy succeeds acting branch manager Charles Elder, who takes over the Des Moines booker's position.

Paramount's Promotional Men Meet

HOLLYWOOD: The "one world" aspect of the motion picture business was pointed up here Monday by Jerome Pickman, Paramount advertising-publicity vice-president, in an address before company publicity and sales representatives assembled for the initial meeting in a scheduled full week of individual promotion and sales sessions.

"In the international flavor represented here by other segments of the far-flung Paramount world organization we find the symbol of the interdependence which makes it so necessary for all of us to be aware of the fundamental one-world nature of our corporate enterprise," Mr. Pickman said.

Two meetings, one the first international coordination session in Paramount's history, and the other a special divisional sales managers meeting, got under way Monday with an address of welcome by Y. Frank Freeman, studio vice-president. A. W. Schwalberg, president of Paramount Distributing Corporation, who presided, paid tribute to the picture makers. He said these planners and producers were "the ones that this year made great salesmen out of all the sales force."

Loren L. Ryder, studio technical engineering head, demonstrated double frame VistaVision projection. Mr. Ryder said: "VistaVision as we now have it on the double frame negative produces a better image than the human eye can resolve, and it is this fact coupled with the amazing clarity that creates a third dimension effect, although no claim of third dimension qualities is made."

20th-Fox Has Special Sound Campaign Book

Twentieth Century-Fox this week announced a special exhibitor campaign book devised for promotional use by theatres having complete stereophonic sound installations. The book, sent to each of the 3,500 theatres in the U.S. and Canada equipped with stereophonic sound, contains complete advertising, publicity and exploitation campaigns for the merchandising of the new sound to the public. It also contains a series of news stories describing the development of stereophonic sound, as well as one-, two- and three-column ads adaptable for any company's product which uses stereophonic sound. Also supplied with the book are theatre men overseas and all leading production and exhibition executives and advertising and publicity directors.

RKO Sets Short Release

RKO Radio has announced that it will release December 17 the new two-reel RKO Pathe Special, "Fast Freight," the story of "Big George," a crack, mile-long freight train. Jay Bonafield produced the subject.

**TOPS
at the
Box-
Office!**

M-G-M-M-M-M-M!

**UNCORK YOUR BOX-
OFFICE FOR
BUBBLING
BUSINESS!**

Tops nationwide success of
"Long, Long Trailer"! More
than 30% ahead of famed
"Executive Suite." It's the
Love Story of the Year!

PRESS-TIME FLASH!

We've just screened the first print of "BAD
DAY AT BLACK ROCK"! It's sensational.
Another Big One that follows "Last Time
I Saw Paris" and "Deep In My Heart."

M-G-M's TECHNICOLOR
**"THE LAST TIME
I SAW PARIS"**

starring
ELIZABETH TAYLOR · VAN JOHNSON
WALTER PIDGEON · DONNA REED

with EVA GABOR · KURT KASZNAR
Screen Play by
JULIUS J. & PHILIP G. EPSTEIN and RICHARD BROOKS
Based On a Story by F. SCOTT FITZGERALD
Directed by RICHARD BROOKS
Produced by JACK CUMMINGS
AN M-G-M PICTURE

The National Spotlight

ALBANY

Industry speculation has recently centered not only on the effect at the box office of unemployment in Schenectady, Gloversville, Amsterdam and Hudson, and Governor-elect Averell Harriman's pledge to take corrective steps, but also on the impact of the currently strong trend toward suburban residence. The shopping center at Latham, on the Albany-Saratoga road, for instance, has grown so large that predictions are heard that "a theatre will be built there within five years." . . . The effect of the new State Thruway on drive-ins is another subject of discussion. . . . Neil Hellman, Albany-Philadelphia theatre owner, and Alan V. Iselin, his son-in-law and operator of Auto-Vision in East Greenbush, left for a Florida vacation. Hellman's Royal in Albany, dark for months, is for sale or lease. His Paramount did not reopen this fall. Its ultimate disposition or use is awaited.

ATLANTA

Arthur C. Bromberg, president of Allied Artists Southern Exchanges, has returned to his home in Bayou La Barre, Ala., after visiting the office in Atlanta. . . . A son, William Henry the 3rd, was born to the wife of W. H. McHenzie, Jr., sales manager of Queen Feature Service, Birmingham. . . . Hollywood director Henry King was a visitor in Atlanta. . . . Mrs. Mildred Ricks, Allied Artists, is back at the office after a spell of illness. . . . Vivian Gillespie has resigned from Howco Films and Grace Parrett has been added to the office force. . . . N. E. Savini, special representative of Astor Pictures, was a visitor at the local office. . . . In for a visit from the Independent Theatres, Chattanooga, Tenn., were Jay and Abe Soloman. . . . J. V. Lawson, of Baton Rouge, La., has taken over the New theatre, Palatka, Fla., from Harry Dale. . . . Ollie Williamson, southern district manager of Warner's is back at his Atlanta office after visiting the office in Jacksonville, Fla. . . . Clyde Hawkins has been appointed manager of the Bradley theatre, Columbus, Ga. He comes from the Fox in Atlanta and replaces Otis Smith, who goes over as manager of the Columbus Drive-in, Columbus.

BALTIMORE

C. Elmer Nolte, Jr., Durkee Theatres executive, was in the hospital for a check-up. . . . Chauncey Wolfe, Uptown Amusement Co., was in Florida with Mrs. Wolfe for a vacation. . . . Mr. and Mrs. Irwin Cohen, Tunick Theatres, are vacationing in Miami. . . . The annual banquet of the Variety Club is scheduled for December 19 at the Emerson Hotel. Past chief barker Jack Pollack will be honored. Aaron Siedler, New Albert, is chairman. . . . Orville W. Crouch, Loew's eastern division manager, has returned to his desk after a Florida vacation. . . . Bill Fagan has resigned as Westport manager.

. . . Bob Rappaport, Town theatre, is back after a business trip to New York. . . . Pete Prince, MGM salesman, made the "most valuable player" award to Colt's Football star Buddy Young. . . . Bill Zell, Star theatre, Annapolis, was in town on a visit. . . . Oscar Kantor, chairman of the Variety Club's oyster roast, reports that the affair was successful.

BOSTON

A big, joint Christmas party for exchanges and buying and booking companies, following cocktails in each individual office, is being planned for December 22, by a committee headed by Ralph Iannuzzi, Warner branch manager. All will meet at the Hampton Court Hotel, Brookline, for dinner, dancing and entertainment. . . . Sympathy goes to Ernest Warren, manager of the Paramount theatre, Needham, on the death of his mother, Mrs. Henrietta Warren Clough. . . . John Moore, division manager for Paramount, and Arnold Van Leer, Paramount publicist, have gone to the West Coast on routine business. . . . The Fields Corner theatre, Dorchester, closed for over two years after many years of New England Theatre Company operation, has been demolished. The land is up for sale. . . . A social dinner and dance at the Hampton Court Hotel, Brookline, was planned for December 11 by a Motion Picture Salesmen's Club committee headed by Bill Kumins of Warners, assisted by Johnny Peckos of 20th Century-Fox.

BUFFALO

Federal Judge John Knight has denied a request by the Schine Chain Theatres Inc. to obtain information in possession of the Government regarding the pending civil and criminal contempt-of-court charges against the theatre chain. In an opinion handed down the other day, Judge Knight granted a Government request to quash a subpoena ordering the Government to produce various documents and reports. Trial of the Schine Chain and other defendants on contempt charges for alleged failure to comply with a 1949 anti-trust decree is scheduled to start later this month in Federal Court here. . . . Marvin Jacobs, first assistant chief barker of Tent 7, Variety Club of Buffalo, has accepted the post of national associate chairman for the Buffalo area for the National Conference drive in observance of Brotherhood Week for 1955. . . . Richard T. Kemper, zone manager for Dipson Theatres and a Rear Commodore of the Buffalo Yacht Club, is general chairman for the club's 74th annual ball to be held Dec. 11.

CINCINNATI

Although business particularly in the first run houses is on a satisfactory seasonal level, the traditional box office inroads by Christmas shopping are becoming manifest. Neighborhood theatres are feeling the ef-

fects by the public migrating to the downtown areas, where stores remain open evenings. . . . Some area neighborhood theatres are contemplating remaining closed for one week, December 19 to 25, because of usually poor business during that period and to avoid "wasting" the better available product. . . . An exception to the general trend is "This is Cinerama," now in its sixth month at the remodeled Capitol theatre, where in its 23rd week, the estimated gross is \$23,000. This is said to be below the figures in most other situations, but is a local record for length of run at the high scale of \$1.20-\$2.60 since this town has always had the reputation of not supporting pictures at "roadshow" prices. . . . Thomas Ryan, an exhibitor at nearby Covington, Ohio, has been elected chief barker of the Dayton, Ohio Variety Club, Tent 18, succeeding Robert Gump, who held the post for several terms. Harry Good was named first assistant and Walter Beachler, second assistant chief barkers. Paul Swinger was named dough guy and John Collins property master.

CLEVELAND

George Delis postcards all the way from Athens, Greece, where he and his wife are vacationing, that he is now sole owner of the East 30 drive-in of North Canton. . . . J. O. Flemm, who operated the now closed Tivoli theatre, Akron, has re-opened the long-long closed Norka theatre, Akron. . . . Ernest Sands, Warner branch manager, shifted the locale of his surgery from the Harkness Pavilion, N. Y., to Doctors' Hospital, N. Y. so that he could be under the same roof with his mother, a patient at Doctors' Hospital. . . . Herbert Ochs exchanged the Florida sunshine for Canadian snowstorms to make a final check of the season of his Canadian drive-ins. He was accompanied by his son, Jack. . . . J. O. Guthrie, owner and Charles Meyer, manager, personally installed CinemaScope in the City Hall, a 160-seat house, in a do-it-yourself plan. Installation has Super Panatar lenses and optical sound. . . . Five of the major downtown first run theatres played holdovers this week.

COLUMBUS

Thanksgiving week features at Loew's Broad, World and Bexley were held for second weeks including "The Last Time I Saw Paris," "Hobson's Choice" and "Bread, Love and Dreams." . . . Charles Sugarman, World, was host to members of the Columbus and Franklin County Motion Picture Council for a special showing of "Hobson's Choice." . . . Robert Wile, secretary of the Independent Theatre Owners of Ohio, announced that Clarence P. Haynes, Paxton theatre, Bainbridge, is a new member of the association. . . . Board of Directors of the Independent Theatre Owners of Ohio will meet December 14 in Columbus.

(Continued on opposite page)

DENVER

Attending the National Theatres meeting in Los Angeles from Fox Inter-Mountain Theatres were Frank H. Ricketson, Jr., president; Robert Selig, executive assistant; Robt. I. Garland, Paul Lyday, Melvin C. Glatz, Harry Green, of the Denver headquarters, and Ray Davis, Tom Brennan, Jack McGee and Harold Green, district managers. . . . A gunman got \$200 from the Santa Fe Cashier. . . . Jules Chapman, manager of branch operations for United Artists, here looking things over. . . . Pat McGee, general manager Cooper Foundation Theatres, to Oklahoma City for week. . . . Tom Grady, MGM master booker, in from New York. . . . Alice Berg, MGM bookkeeper, and Delbert Tolan, married. . . . Wm. Anderson installs CinemaScope and full stereophonic sound in Post, Igloo, S. D. . . . Variety Tent 37 hopes to have club rooms in Cosmopolitan hotel soon, replacing location burned out last year. . . . Glen Ferguson, assistant city manager, and manager Babcock, Billings, Mont., for Fox Inter-Mountain Theatres, promoted to city manager Nampa, Idaho, succeeding Floyd Vanderpool, resigned.

DES MOINES

Members of AITO in the northwest district of the state held their annual meeting at the Roxy theatre in Alta. Discussion centered around the mutual problems of the owners and was directed by Al Myrick, president. The buying and booking of films were discussed and the need for co-operation between theatremen and other businessmen emphasized. . . . A surprise reunion took place in manager Lou Levy's Universal office the other day when Archie Herzoff met his uncle, Archie Kroloff, whom he had not seen for 40 years! Herzoff is a Universal studio executive who was here getting information relative to Universal's exhibitor service. The uncle is Jay Sandler's father-in-law and through this connection knew something about his surroundings when the two met. . . . Robert Robelsky is the new contract clerk at Allied Pictures, taking over the duties of Ann Branco who has been promoted to cashier. . . . A. H. Blank, Tri-States Theatre Corp. president, is one of the Des Moines representatives of the national Jewish Tercentenary committee.

DETROIT

A possible wrangle over building of drive-ins in the Detroit city limits is shaping up. The only operating open-air theatre is the Bel-Aire operated by Community Theatres. The Evergreen Theatres Co., under direction of Roger Robinson, has petitioned Detroit Common Council for permission to build the Evergreen drive-in at Evergreen and Fullerton Roads. Common Council may disapprove the whole proposition on petition of neighbors who attended sessions in large numbers. Present zoning laws limit drive-ins to heavy manufacturing sections. . . . Other drive-in news comes from Ann Arbor where a light plane ripped out several speaker posts when it crash-landed in the Scio drive-in. No one was injured. . . . The Detroit Institute of Arts is showing a series of color films of its exhibits prepared under a grant of the Burroughs Corpora-

tion. . . . Actor Pat O'Brien has been resting and getting a checkup at St. Joseph's in Sarnia, Ontario. . . . Allied Theatres of Michigan held a special session to determine what, if anything, could be done to improve film delivery in the outstate areas.

HARTFORD

Hugh J. Campbell of the Central, West Hartford, and Mrs. Campbell are marking their 40th wedding anniversary. . . . Jean DuBarry of the Art theatre, Springfield, Mass., has been relief manager at the Strand, Hartford, during illness of veteran Stanley Warner manager Jack Sanson. . . . Carl Munday has been appointed assistant manager of the Stanley Warner Strand, Hartford. . . . Ray McNamara, Allyn, Hartford, has been elected a director of the newly-formed Asylum St. Merchants' Association. . . . Robert F. Kaufmann, formerly Connecticut exploitation representative for 20th-Fox, and more recently in a promotion post for CBS-Radio, Los Angeles, has joined the Thor Corp., Chicago manufacturer of home appliances, as director of public relations and sales promotion.

JACKSONVILLE

Wayne Spiering, manager of the local branch of Roy Smith's theatrical supply firm, went to the altar on December 4 with Sylvia Rodgers, former cashier at the Main Street, drive-in. . . . Seventeen years ago, Jerry Gold of Pahokee, new president of the Motion Picture Exhibitors of Florida, operated a portable 35-mm. projector at one-night stands in small Everglades farming towns. . . . Ken Laird, former U-I salesman, has succeeded W. T. Murphy as manager of the local Southeastern branch of the Buena Vista Distributing Company. . . . Here from the Paramount district office in Atlanta were Gordon Bradley, district manager, and Leonard Allen, publicist. . . . Snake Richardson, of the Capitol Distributing Company in Atlanta, was in town for several days securing bookings for the re-issue of "Duel In The Sun." . . . Al Rook, Tommy Mote and Betty Whitmore, who have the Film Booking Office in Atlanta, plan to establish a Jacksonville branch early in 1955.

KANSAS CITY

Richard Purvis, assistant to Maurice Druker at Loew's Midland, Kansas City, is on a vacation, visiting his home town of Pittsburgh, and Cleveland, where he was in theatre work before coming here. . . . First runs are again on a high-attendance level, with five holding over—four of them to second weeks, one to a fourth week. . . . Five drive-ins are open this weekend. Four have three features and one has two. . . . "High and Dry" is in its fifth week at the Glen. . . . "Julius Caesar" is in its second week of the return engagement, and "The Pickwick Papers" is the new bill at the Vogue.

LOS ANGELES

Eddie Barison, Cinema dist. head, took off for the east on business. . . . Mrs. Roy von Kleist, the former Margaret Murphy, Warner Bros. secretary, returned from a honeymoon in Ensenada. . . . The Fillmore

theatre, Fillmore, operated by Gordon West, will have the buying and booking serviced by Exhibitors Service. . . . The Victoria theatre in Los Angeles, operated by Ray Robbins, who also has the Midway theatre, closed its doors. . . . J. D. Poynter, who has a theatre service office, has been assigned the buying and booking for the Alden theatre in Globe. . . . Tom Muchmore has assumed operation of the Carlton theatre. House was formerly piloted by Freddie Dee. . . . George Tripp, Warner Bros. salesman, was off to Arizona on a two-week selling trip. . . . Seen on Film Row this week from out of town were the following exhibitors: Ben Bronstein, Palm Springs; Joe Markowitz, Encinitas; Jack Lowenbein, San Diego; and Gordon West, Fillmore.

MEMPHIS

Memphis censors banned United Artists' "Shield for Murder," which opened this weekend at Sunset drive-in, West Memphis, Ark. . . . Memphis Variety's new officers for 1955 will be installed next month. . . . Tennessee exhibitors attended five regional meetings, held at Memphis, Nashville, Jackson, Cookeville and Knoxville, to hear officials of Tennessee Theatre Owners Association's plan for Service Committees on the state level to handle all grievances in all categories including film rentals. Plans also were made to fight any new proposed theatre taxes in the 1955 state legislature which meets next month in Nashville. . . . Prof. W. C. Handy, elderly "Dixieland" musician, was a visitor to his old home town of Memphis and his beloved Beale Street where he wrote the "Memphis Blues" and the "St. Louis Blues." . . . Cecil Vogel, manager, Loew's Palace, was on vacation in Chicago and Arthur Groom, manager of Loew's State, was acting manager of both theatres while he was away.

MIAMI

The Christmas spirit is very evident at the Paramount theatre where manager Charlie Whitaker is happy host to "White Christmas" which has usurped "Greatest Show on Earth" as the theatre's box office champion. . . . Miami's only 'open air' theatre, the Edison, is equipped with a 40-foot-wide screen. . . . Two of Florida State Theatres' vice-presidents, Lou Finske and LaMar Sarra, were in town on a brief business trip recently. . . . The Dade County Council of PTA's had Arthur DeBra, M.P.A.A.'s community relations director, as guest speaker at a recent meeting in Coral Gables, Fla. . . . It was a boy for the Al (he is the WTVJ engineer) Cornwalls. . . . The Essex in Hialeah was the victim of a hold-up recently when a bandit stuck a gun in the ribs of manager Walton Oakerson and forced him into the theatre office to open a safe, and hand over the cash of \$265 in bills.

MILWAUKEE

Oliver Trampe was elected chief barker of Wisconsin Variety Club, Tent No. 14, at a recent meeting. Other officers elected were: Ed Johnson, first assistant; Morris Anderson, second assistant; Joe Imhof, property master, and Billy Pierce, dough guy. Ben Marcus, out-going chief barker, was named international canvassman. . . . Vera Mellin, secretary to Harold Pearson in the Allied office here, was in the hospital for three

(Continued on page 36)

BING
CROSBY



Proudly Announ
Of The Motion
All Through 19

GRACE
KELLY



WEDNESDAY, DECEMBER 15th
Criterion Theatre, New York

TUESDAY, DECEMBER 21st
Beverly Hills Theatre, Los Angeles

Paramount
ces The World Premiere Engagements
Picture That Will Be Talked About
55 And For Many Years To Come . . .

Three Superlative Acting Performances From Three Brilliant
Boxoffice Stars Illuminate "The Country Girl", Described By
Look Magazine As "The Dramatic Thunderbolt Of The Year"!

WILLIAM
HOLDEN



A Perlberg-Seaton Production

THE COUNTRY GIRL

Produced by William Perlberg
Written for the Screen and Directed by
George Seaton • From the Play by
Clifford Odets • A Paramount Picture

(Continued from page 33)

days, She is coming along nicely now and is expected back in the office in a week or so. Betty Fischer, who formerly worked in the Allied office, is back on the job helping out. . . . Ben Marcus is leaving for a Florida vacation December 17. . . . Stanley Warner Theatres will let its lease run out at the Granada theatre here. Next spring the theatre is expected to be remodeled into a store.

MINNEAPOLIS

Verna Chaffee has taken over operation of the Roxy at Hinckley, Minn., from Henry Gangelhoff. . . . Northwest Theatre Service is handling sales and distribution of "Reaching From Heaven," produced by the Missouri Synod of the Lutheran church, and Laurel and Hardy's new film, "Utopia." Herman Joachim of Luverne, Minn., and Don W. Gilbert of Harvey, N. D., were recent out-of-town exhibitors on film row. . . . Harry Sears, MGM Minneapolis press representative, has left the exchange to join Filmack in Chicago. . . . William Knowles is the new assistant manager of the RKO Orpheum, Minneapolis, replacing Laverne Huntsinger, who was named house manager of the Century. . . . Grandview, St. Paul neighborhood house, has been having an "Academy Award Movie Parade." Gimmick started with "Gentlemen's Agreement" and "The Snake Pit." . . . Condolences are being sent to C. J. (Fay) Dressell, branch manager of RKO, whose father passed away at Sioux City, Iowa. . . . Merchants at Howard, S. D., are sponsoring free shows for kids at the Paramount theatre there on Saturdays.

NEW ORLEANS

O. Gaude's Magic, Port Allen, La., is being equipped with R.C.A. CinemaScope equipment. Raymond Gremillion, service and sales representative in the southeast, handled the deal. . . . Ferrara and Quigley, auto repairs and storage, adjacent to RKO Exchange and who had catered to Film Row-ites for 16 years, were asked to vacate upon expiration of lease November 30 to make way for the Supreme Broadcasting Company, owners of WJMR-TV and WJMR-AM and FM. . . . Don Kay, returning after a two-month trek in the west in the interest of Rebel Productions, Inc., producers of "Naughty New Orleans," reports the film is pulling heavy grosses everywhere. . . . Audie Murphy, star of "Destry," now playing the Joy, was at hand to welcome home the last segment of the Third Infantry Division, debarked at the New Orleans Port of Embarkation after 16 months in Korea. Medal of Honor winner Murphy served with the Third Division in World War II. . . . The Glenwood, Shreveport, La. closed until further notice. It is one of Thomas McElroy's string of theatres. . . . George Pabst, U.A. district manager, checked in after visiting the Atlanta and Dallas branches.

OKLAHOMA CITY

Morris Loewenstein, Oklahoma City, president of Theatre Owners of Oklahoma was general chairman of the unit's convention here this week. . . . The Criterion theatre had a stage show Saturday morning featuring Red Lawton's "Pinocchio." All seats were 50 cents. . . . Last Saturday morning the Harbor and Plaza theatres ad-

mitted children to special show for one top off a box of Fab soap, to aid the city's Camp Fire girls in their box-top campaign. The houses hope to raise the heap of collected box-tops to the point the girls can redeem 3,000 historical dolls offered by the soap company, which will be given to the Salvation Army for distribution. . . . The Moonlite drive-in theatre, Stillwater, Okla., has closed for the winter season. It will reopen in the spring. . . . Work has been started in Cushing, Okla., to completely remodel and modernize the Dunkin theatre, Dale Hellwege, manager of the theatre, announced. The theatre is owned by the Video Co. The project, to be completed by Feb. 1, will cost in excess of \$60,000 and will be the most extensive since the house was built in 1923 by the late Hiram Dunkin.

OMAHA

Bernard Dudgeon, manager of the West Dodge Street drive-in, and Opal Woodson, United Artists office manager, attended the national meeting of the United Cerebral Palsy Association in Washington and observed operation of a young adult palsy group. They are in charge of establishing a similar organization in Omaha. . . . Gwendolin Delany, 73, who died recently in Hollywood, started her acting career with the Burwood and Bittner stock company at Omaha's old Boyd Theatre and in recent years conducted a school of elocution in Hollywood. . . . Norma Jean Craig, Paramount contract clerk, and Robert Mountain will be married January 8 at St. Peter's Church. . . . Cal Bard, Jr., United Artists salesman, was involved in an auto accident near Wahoo west of Omaha and injured his leg. . . . Richard Marvel is recarpeting the foyer and tiling the lobby of the Riviera theatre at St. Paul. . . . Republic has added a new contract clerk, Zaida Daisley. . . . Richard Faris of Council Bluffs has joined the RKO staff as booker.

PHILADELPHIA

Gene Tunick was appointed branch manager for United Artists, succeeding Mort Magill, who resigned to become sales supervisor for Buena Vista Productions. He was formerly associated with a number of current UA executives in his posts as Indianapolis and New York branch manager for Eagle Lion. . . . Mickey Greenwald resigned as Republic booker and joined Jack Harris' Exploitation Pictures, Inc. She was succeeded at Republic by Lew Fortunato, formerly at Paramount and son of Ferd Fortunato, booker at Universal-International. . . . The Brandywine and Pleasant Hill drive-ins in the Wilmington, Del., territory, went into weekend operating schedules. . . . Meyers-town, Pa., which approved a proposal to legalize football and baseball games on Sundays, is now preparing to propose Sunday movies on the next ballot for the voters in the big borough. . . . Herman Levine, attorney representing the Stanley Warner interests in Reading, Pa., filed appeals before the city's assessment appeal board against the \$230,000 realty assessment for the circuit's Warner there, citing that the revenue from theatre operations is below that of previous years plus the slump in real estate values in general during the past two years. A similar appeal was filed by the Schadt Theatres, Inc., against the \$381,000 assessment for the company's Astor.

PITTSBURGH

The Squirrel Hill, neighborhood art theatre, now showing its first Metro picture, "Julius Caesar," will follow it with "Lili" before "The Detective" opens on Christmas Day. . . . "Hansel and Gretel" will be the Stanley's holiday offering, with "Carmen Jones" set for the Fulton, and "Deep In My Heart" in the Penn. . . . Critics Kap Monahan and Harold Cohen participated in skits written by publicist David Crantz for a special show honoring director Fred Burleigh for his 100th Pittsburgh Playhouse production. . . . Ed Fahey is due here on Jan. 4 to become the Fulton's new manager. . . . The Art Cinema, doing surprisingly fine business with its re-issue of "From Here To Eternity" and the first showing of "The Wild One" downtown. . . . Charles Comar is new president of the Stanley Warner club, with Paul Rich, Ben Steerman and Sidney Newman, vice-presidents and Mildred White, secretary.

PORTLAND

William Thedford, Frank Christy, and G. S. G. Patterson, Evergreen executives from Seattle, and Russ Brown, Oregon district manager for Evergreen, were in Los Angeles for the National Theatres meeting. . . . "White Christmas" held for a fourth week at Dick Newton's Paramount theatre. It's the first film to have this playing time in seven years. . . . Al Bondy was in from New York to meet with National Film Service. . . . Ralph Clark, United Artists executive, was here to confer with N. W. branch offices. . . . Walter Neubauer, foreign film executive, was here to talk with Guild theatre manager Marty Foster. . . . Margaret Webster is lecturing at Reed College. . . . Walter Wanger was in town to talk to Dick Newberger. . . . Robert Taylor and his wife were resting in Southern Oregon.

PROVIDENCE

Unusually good figures were racked up Thanksgiving, and the following weekend. The holiday itself was cold, showery and miserable, holding down attendance at traditional football games, horse races, and other outdoor activities. Downtown first runs and neighborhood houses benefitted as a result. School-closings on the day following brought out almost record-breaking numbers of youngsters and their parents. The Saturday-Sunday weekend also proved a bonanza. . . . "White Christmas" held a 4th week at the Strand, with long lines still greeting the box office attendants at morning openings. Strong houses also were noted at matinee and evening performances. . . . Joe Jarvis, manager of the Gilbert Stuart, Riverside, announced that patrons at the suburban theatre will be greeted by a CinemaScope installation before 1955 makes its arrival.

(Continued on opposite page)

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(Continued from opposite page)

... The Hill Top drive-in, East Greenwich area, offers a colored cartoon "carnival" every Friday night. ... The Strand, in Pawtucket, still remains closed after several weeks of fruitless negotiations between striking motion picture operators and management.

ST. LOUIS

"The Spirit of St. Louis," a new color film produced by the Southwestern Bell Telephone Company in cooperation with the St. Louis Chamber of Commerce, was given its premiere showing recently. ... Merchants of Potosi, Mo., are sponsoring a series of free shows in that city for kiddies between Thanksgiving and Christmas. ... The Carlton Theatre of Carrollton, Ill., has installed a new wide screen. ... The attendance at the Collins theatre in De Soto, Mo., for the first showing of "Seven Brides and Seven Brothers" in CinemaScope broke all previous records, manager W. A. Collins said. ... The Sunset drive-in near Washington, Mo., advertises that it gives two shows nightly, "rain or moon." ... Mrs. Paul Montgomery, owner of the Horstman theatre, Chaffee, Mo., has announced she is having plans drawn by a St. Louis firm for a drive-in theatre near Chaffee.

TORONTO

Among the speakers at the Film Workshop of Associated Screen News is Willard Z. Estey, of Toronto, well-known lawyer, speaking on the legal aspects of motion picture and TV production. ... Local 440 of the IA, meeting annually in Saint John, N. B., heard James A. Whitebone, business agent and charter member, review the history of the branch. Another charter member, W. P. Scott, also spoke. ... Halifax Odeon district manager D. W. Smith has promoted Albert (Slim) Toms to the management of the Garrick theatre, Halifax, and Ted Nobles, whom Toms succeeded, has been transferred to the Casino as house manager. ... Leading speaker in Toronto during the celebration of the 80th birthday of Winston Churchill was L. W. Brockington, president of Odeon Theatres (Canada) Ltd., speaking on a national radio network. ... The Towne Cinema, Toronto, was turned over to the United Nations Association on three successive Sundays for fund-raising shows.

SAN FRANCISCO

Manager Nate Grossman of the Metro has a new assistant, John Murray, formerly with an engineering company here. ... Norman Dorn, assistant to Irving Levin of San Francisco Theatres, Inc., turned columnist for the "Sunday Chronicle" November 28 with a feature article on "Ugetsu," and other foreign films. ... John Craik, 44, well known to members of the industry because of his ownership for many years of Poor Richard Engraving Co., died suddenly at his home in Mill Valley, Nov. 30. ... Earle Williams has been transferred to the Mission drive-in, owned by Cal-Pac. ... Maury Schwarz is remodeling his Rio and putting an entire new modernistic front on the theatre. ... Among features are the cash booth and office that will be visible from the street. ... Pete Decenzi, operator, El Rey, Oakland, has found it profitable to advertise in the San Francisco newspapers

Box Office Champions For November, 1954

The Box Office Champions are selected on the basis of the gross revenue at key city theatres throughout the country.

THE BAREFOOT CONTESSA (United Artists)

Directed and written by Joseph L. Mankiewicz. Production Supervision by Forrest E. Johnston. Technicolor. Cast: Humphrey Bogart, Ava Gardner, Edmond O'Brien, Marius Goring, Valentina Cortese, Rossano Brazzi, Elizabeth Sellars.

BLACK WIDOW (Twentieth Century-Fox) (CinemaScope)

Produced and directed and written by Nunnally Johnson. From a story by Patrick Quentin. De Luxe Color. Cast: Ginger Rogers, Van Heflin, Gene Tierney, George Raft, Peggy Ann Garner, Reginald Gardiner, Virginia Leith, Otto Kruger, Cathleen Nesbitt, Skip Homeier.

BRIGADOON (Metro-Goldwyn-Mayer) (CinemaScope)

Produced by Arthur Freed. Directed by Vincente Minnelli. Ansco Color. Cast: Gene Kelly, Van Johnson, Cyd Charisse, Elaine Stewart, Barry Jones, Hugh Laing. (Champion for the second month.)

SABRINA (Paramount)

Produced and directed by Billy Wilder. Written by Billy Wilder, Samuel Taylor and Ernest Lehman (from the play by Samuel Taylor). Cast: Humphrey Bogart, Audrey Hepburn, William Holden. (Champion for the second month.)

A STAR IS BORN (Warner Bros.) (CinemaScope)

Produced by Sidney Luft. Directed by George Cukor. Written by Moss Hart (from a story by William A. Wellman and Robert Carson). Technicolor. Cast: Judy Garland, James Mason, Jack Carson. (Champion for the second month.)

WHITE CHRISTMAS (Paramount) (VistaVision)

Produced by Robert Emmett Dolan. Directed by Michael Curtiz. Written by Norman Krasna, Norman Panama and Melvin Frank. Technicolor. Cast: Bing Crosby, Danny Kaye, Rosemary Clooney, Vera-Ellen, Dean Jagger, Mary Wickes.

as well as Oakland. By so doing he is allowed free publicity on the San Francisco drama pages. ... Harry Farris, owner of the building housing El Rey and operator of the Portola theatre, Oakland, is negotiating to buy the Portola building also.

VANCOUVER

Rothstein Theatres has opened a third theatre at Yorkton, Sask. It is the Tower, a 500-seater. The company also operates the Roxy and York in Yorkton. ... The Odeon circuit has closed the Plaza in Victoria for a complete renovation job to cost about \$100,000. The Plaza is the oldest house in the capitol city built in 1899. ... The Gem theatre at Sidney operated by Mrs. R. C. Hartman, is making major alterations and will install 100 loge seats as well as CinemaScope equipment at a cost of around \$200,000. ... A gunman was disarmed by theatre doorman Peter Clark, of the Odeon-Dunbar. After the thug lost his gun he escaped empty handed. The attempted hold-up at the theatre brought to 51 the number of cases of robbery with violence in the city this month. ... Drive-in theatres in the Calgary area are not afraid of TV competition. Two ozoners, the Chinook and Cinema Park, are giving away a TV set as a lucky prize to patrons. ... Norman Duncan, formerly a FPCC downtown manager at the Strand and Cinema, is now branch manager of an insurance office in Ontario.

WASHINGTON

A. Julian Brylawski, head of the real estate dept. of Stanley Warner Management Corp., is recuperating after surgery at George Washington University Hospital. ... Earl Taylor, 61, long a film row employee, died November 29 at Mt. Alto Hospital. He had previously been a patient at the Variety Clubs Will Rogers Memorial Hospital at Saranac Lake, New York. ... The Metropolitan theatre December 9, offered the first showing of a documentary film entitled "This Is Your Army." ... Hosts for the Variety Club's December 11 Open House party were Milton Q. Ford, Ross Wheeler and Lee Zeiger. ... Dorothy Kolinsky, Variety Club secretary, left December 8 for a week in Miami Beach. ... Tent 11 has appointed Alan Bachrach again to handle the Christmas decorations.

Wolfberg Leaves Makelim

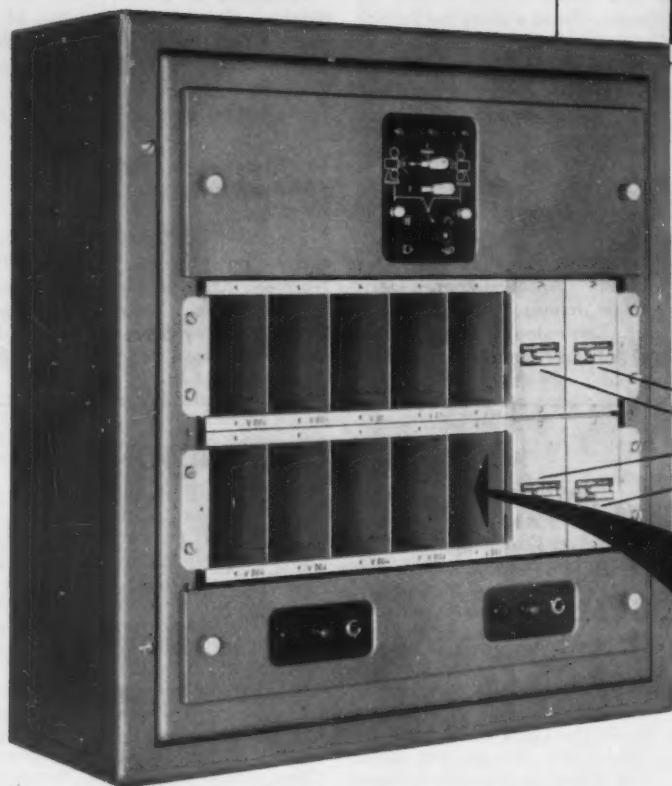
HOLLYWOOD: John M. Wolfberg, former Denver and Southern California exhibitor, and former national secretary of Allied States, has severed his association with the Hal R. Makelim organization of which he was vice-president and sales manager. Taking over Mr. Wolfberg's duties is Herb Kaufman, former Republic Pictures sales official and more recently with Makelim in the Midwest as a sales executive.



THEATRE EQUIPMENT

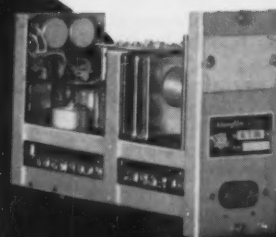
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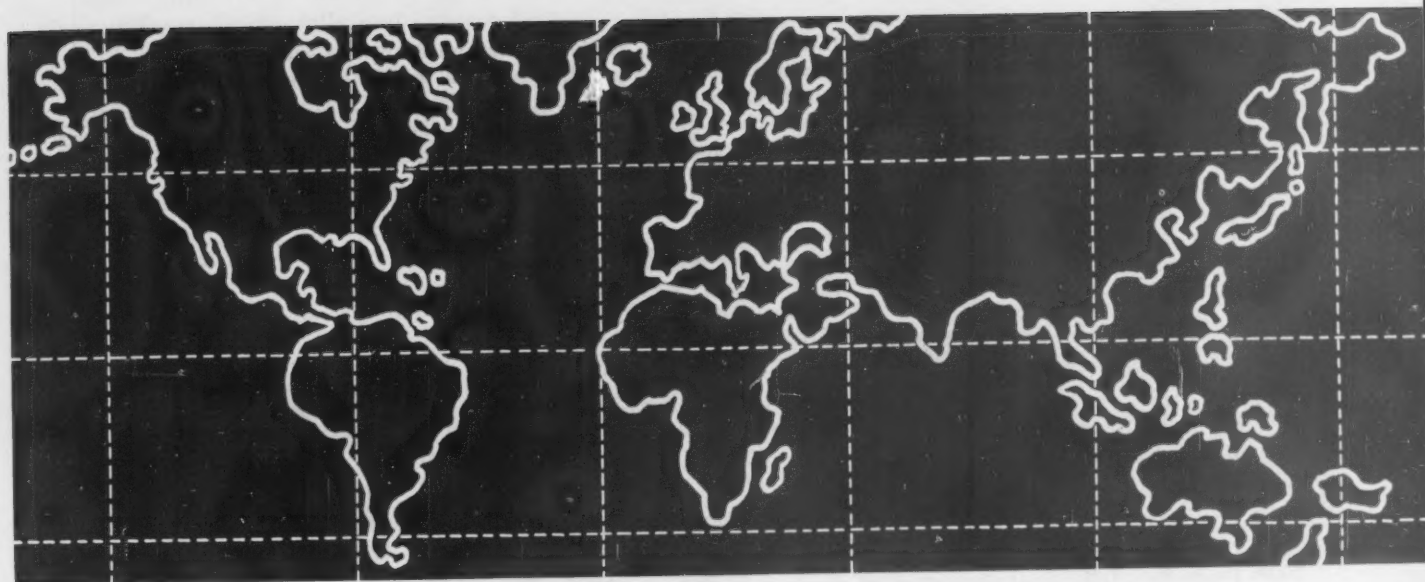
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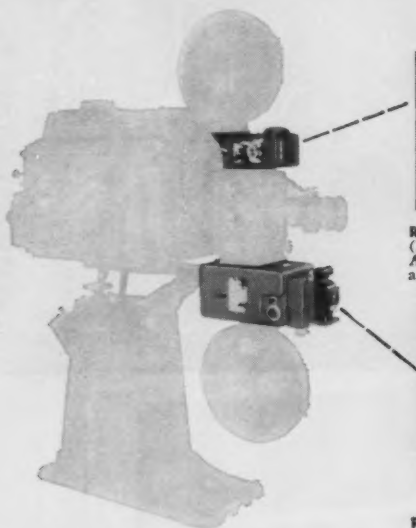
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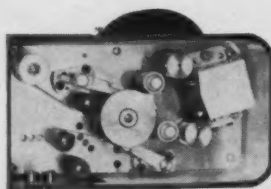
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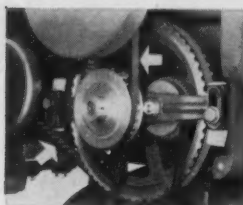
graphic). When these modern systems are installed, adjusted and serviced by Westrex Corporation engineers, finest performance and lowest overall cost are definitely assured... Write today for complete information about the particular system in which you are interested.



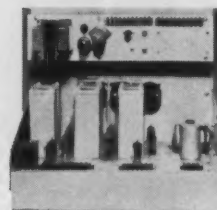
THE WESTREX R9 Stereophonic Reproducer (Magnetic) and R7 Photographic Reproducer.



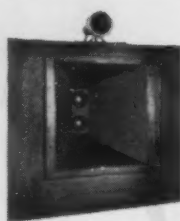
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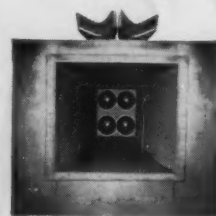
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II Motion pictures, with the other media of communications, share the opportunity and the challenge of the times.

"Motion Picture Herald dedicates this issue to the World Market as a means of drawing attention to the vital, international phases of the industry."

"Motion pictures would not have developed to the present level of importance if no film had been shown outside the land of its origin. International, worldwide film activity is a constructive necessity—financially, socially and artistically."

"With many minds and hands working with lively enthusiasm in producing, distributing and exhibiting films and preparing all necessary material for those activities, it is certain that there is a future of glowing promise for the international motion picture.—From the introduction to the first World Market issue."

II

MOTION PICTURES —WORLD WIDE

SINCE the words above were written nine years ago the world market for motion pictures has expanded tremendously. In the intervening period some national film industries have passed through depressions and readjustments; others have prospered from year to year. Now, however, in all countries there is renewed confidence in the motion picture medium as the greatest entertainment force known to man and corresponding activity in all phases of the worldwide market. The HERALD's World Market section this year reflects that confidence and that activity.

As these words are written the revolution of the new techniques of the screen continues, though at a saner pace than a year ago. What the eventual form of screen entertainment will be—or whether there ever again will be standardization on a single system—may not be predicted. Yet Cinerama, 3-D, CinemaScope, VistaVision and other wide screen techniques, as well as stereophonic sound, all have won larger audiences and greater acclaim for films wherever they have been exhibited. Although all branches of the industry have taken

a serious interest in the new techniques, it has been universally recognized that story values are basic to good film making. A fine film, presented in comfortable surroundings, is entertainment at its best.

Each year the truly international character of a good motion picture is better understood. Films are one commodity whose appeal is universal. While the international market in films and studio and theatre equipment is important today, its period of greatest development still lies in the future.

In this special section The HERALD presents to its worldwide readership reports on the state of the industry in more than thirty countries, together with advertisements of films, equipment and services for every quarter of the globe. No one will read these pages without obtaining a new and wider perspective on the motion picture and the men and companies throughout the world that make it the vital force to which it has everywhere risen.

—Martin Quigley, Jr.

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OTTO PREMINGER'S production of OSCAR HAMMERSTEIN'S

CARMEN JONES

from 20th Century-Fox

CINEMASCOPE

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OPTIMISM PERVADES THE WORLD MARKET

by VINCENT CANBY

The HERALD's ninth annual survey of conditions in the world market—this year comprising a record number of 31 countries—reveals that for the first time since the end of the late war the spirit of optimism, often reported in the various film industries during the last several years, is backed by facts to substantiate that which heretofore has been primarily valiant but wishful thinking.

The majority of the countries still are plagued by currency and quota restrictions and other war-bred dislocations. Little by little, however, the dislocations are being alleviated and the restrictions are being lifted. In almost every one of the 31 reporting nations, motion pictures remain the most popular form of entertainment and with few exceptions, total box office receipts have risen above those of a year ago. In several significant instances the total of admissions has declined even with the box office increases, indicating a rise in ticket prices.

The improved box office is, perhaps, in no small part due to the general improvement in the quality of American product, for, with only one or two exceptions, American product continues to rank high in the film scene abroad. The post war "depression" in the American industry, which indirectly led to the evolution of the new screen techniques, also has led to marked increase in the quality of all American product, no matter (in the words of the HERALD's Swiss correspondent) "how high, wide or deep" the films are.

See Better Local Product Healthy in Long Run

The percentage of screen time occupied by American product abroad is, however, slowly declining in many areas, reflecting in most cases an increase in the quality of competing product rather than tightening import controls. Observers both in the United States and abroad see this as a sign of long-range health, since an unbalanced export market helps no one over an extended period of time.

The list of countries whose product has shown decided improvement in world market competition this year is headed by Great Britain, followed by Italy and France. Italy, especially, this year made decided inroads in the export market of the United States. In Europe the increasingly popular co-production deals produced some outstanding product, with France, Italy, Germany, Spain and Yugoslavia joining in various agreements. The improvement in the quality of domestic films was notable in Greece, Egypt, India and Japan, with the latter sending out at least three well-publicized prize winners during the year.

The new screen techniques, led by 20th Century-Fox's CinemaScope, were in part

responsible for the general revival of interest in motion pictures everywhere. The public, it seems, loves CinemaScope, but in most of the countries a shortage of dollars is slowing down large-scale reequipment, as is the case in Argentina, Denmark, Greece, Holland and Spain. South Africa, tied down by the world's strictest import controls, hasn't had a peek at any of the new techniques yet, although the situation may be clarified before the end of the year. In Australia and New Zealand, the affiliated 20th-Fox circuits are carrying practically the full CinemaScope load. Ecuador seems to be unique in its preference for 3-D, the demise of which hasn't bothered anyone else.

Television is on the horizons of many countries and exhibitors are bracing themselves. French exhibitors are firm in their objective to make the medium work for them. British exhibitors calmly await the effect of the forthcoming commercially sponsored TV shows, augmenting BBC service. In Puerto Rico a decline in attendance is tied directly to the inauguration of TV early this year. In Denmark, Switzerland and Holland television has not hurt theatre business.

A country-by-country report, on all these factors and others, follows:

ARGENTINA

by NATALIO BRUSKI
in Buenos Aires

American distributors are in something of a "squeeze" in Argentina right now since it has been about five months since the Motion Picture Censorship Commission, a government bureau which acts as censor, has approved any new American pictures for showing. Although there has been no official word on the situation, it seems to represent a determined effort to minimize the competition given to local films by American productions and to facilitate the booking of other foreign product.

Box office prices have remained frozen in the last year, and the mandatory reduction, imposed in April, 1953, has been suspended. Since last April, all theatres having 800 seats or more are required to include vaudeville in their programs. The only 3-D film ever released here was Warner Brothers' "House of Wax," which was having a good

run when showings had to be concluded in the 15th week due to the lack of viewers.

Although it had been on view in only one local house, the Broadway, CinemaScope has been met by extraordinary success. "The Robe," which premiered April 9, 1954, is still running and has taken in more than \$600,000. Admission has been at the unprecedented scale of \$1.33, but it's not thought likely that the authorities will allow similar high prices for succeeding CinemaScope attractions. The difficulties involved in importing the CinemaScope equipment have prevented any further installations up to now. Exhibitors, too, are rather cautious about any large scale investment in the new techniques until they see the amount of product which will be available to them.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

The majority of films shown in Australia are American: about 17 per cent are British, 71 per cent American and the rest from other countries. There are no reliable sources for statistics breaking down attendances into these three categories. The last figure for annual taxable admissions was 154 million, so, by adding non-taxable admissions, it would be safe to say the average weekly attendance for Australia would be about 3,000,000, mostly for U. S. films.

The coming year promises to be fraught with more interest than any that has gone before because of the diversity of new screen techniques. Apart from the big Hoyts circuit, uncertainty seems to reign. Hoyts, controlled by 20th-Fox in America, has gone heavily for CinemaScope and has been conducting an intense, vigorous campaign in conjunction with 20th-Fox in Australia to extend the purchase of CinemaScope by independent showmen. So far they have met with very limited success, although a few more independents have decided to install it now that stereophonic sound is no longer an essential part of the contract.

Greater Union Theatres has so far cold-shouldered CinemaScope. There appears to be a feeling of hostility towards CinemaScope in many quarters, due more to the selling policy of Fox than the system itself. RKO has the local franchise for the Tushinsky lens and no doubt, we will be treated to another gala preview of the latest screen wonder in due course. In the meantime, the situation is one of sitting and waiting by most people. Good CinemaScope pictures are doing business, mediocre product is not.

The coming year should see TV about twelve months off. Some people predict TV

(Continued on page 10)

PRODUCTION around the world



AUSTRALIA. Ngaria Kunoth and Robert Tudawali in "Jedda," a Charles Chauvel production which Columbia will distribute in Australia and New Zealand.



BRAZIL. Right, "Luz Apagada" ("The Turned-off-Light"), a Vera Cruz production about life in a lighthouse on the Brazilian coast.



CHINA. Left, Yee Chung and Lin Tsui in "Mother Dearest," a Liberty Film Company picture from Hong Kong.

DENMARK. Right, Carl Th. Dreyer, famed Danish director, plans a scene for "The Word."

BRAZIL. Below, a scene from "Floradas na Serra" ("Flowers on the Hill"), a Vera Cruz production directed by Fabio Carpi.



ARGENTINA. Antonio Vilar and Tomas Blanco in "Los Hermanos Corsos."



THE WORLD OVER...

UA

UA HAS THE BIGGEST

NOW IN PRODUCTION

FACT #1

GENTLEMEN MARRY BRUNETTES

CINEMASCOPE Color by Technicolor

Starring Jane Russell Jeanne Crain

Directed by Richard Sale Assoc. Prod. Robert
Waterfield Produced by Robert Bowler



JANE
RUSSELL

NOW IN PRODUCTION

FACT #2

NOT AS A STRANGER

Co-starring Olivia De Havilland Robert Mitchum

Frank Sinatra Gloria Grahame

Broderick Crawford Charles Bickford

Produced and Directed by

Stanley Kramer



1954's
#1 Best Seller



NOW IN RELEASE

FACT #3

THE BAREFOOT CONTESSA

Color by Technicolor

Starring Humphrey Bogart Ava Gardner

Edmond O'Brien Written and Directed by

Joseph L. Mankiewicz



HUMPHREY
BOGART



AVA
GARDNER

U A

PRODUCTION NEWS FOR 1955

NOW IN PRODUCTION

FACT #4

THE KENTUCKIAN

CINEMASCOPE Color by Technicolor
 Starring Burt Lancaster with Diana Lynn
 Robert Foster - Directed by Burt Lancaster
 A Hecht-Lancaster Production
 Produced by Harold Hecht



BURT
LANCASTER

NOW IN PRODUCTION

FACT #5

THE NIGHT OF THE HUNTER

Starring Robert Mitchum - Shelley Winters - Linda Gray
 Based on the best-seller by David Grebb
 Produced by Paul Gregory
 Directed by Charles Foulton

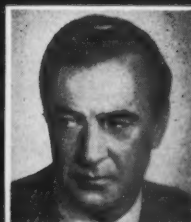


ROBERT
MITCHUM

AWAITING RELEASE

VERA CRUZ

SCOPESCOPE Color by Technicolor
 Starring Gary Cooper
 and Burt Lancaster
 Directed by Robert Aldrich
 A Hecht-Lancaster Production
 Produced by Harold Hecht, Exec. Producer



GARY
COOPER



BURT
LANCASTER

FACT #6

WORLD OUTLOOK

(Continued from page 6)

for the 1956 Olympics in Melbourne, others doubt this. The present Federal Government, pledged to push on with TV, has called for tenders and will no doubt get the new medium under way.

The future for good pictures looks as good as ever. Based on present performances, the product should be expected to fare pretty well.

BELGIUM

by MARC TURFKRUYER
in Brussels

The motion picture industry in Belgium, like its counterpart in the United States, is faced with the situation of increasing total grosses and dwindling patronage. According to a recent report, the total attendance in 1953 was 119,000,000 and the total box office take was 1,340,569,789 francs. This compares with total attendance of 125,000,000 and a total box office take of 1,223,139,672 francs in 1949. The attendance total in 1950 was 118,000,000; in 1951, 115,641,627; in 1952, 113,571,676. The total box office take in 1950 was 1,238,277,534 francs; in 1951, 1,287,880,022 francs, and in 1952; 1,302,765,880 francs.

The percentage of screen time occupied by American films also has declined from 1949 to 1953. In 1949, American films took up 80.52 per cent, while the product of other countries (Belgium has no production to speak of) occupied the remaining 19.48 per cent. In the years following, American screen time has decreased to 76.36 per cent in 1950; 75.63 per cent in 1951; 71.6 per cent in 1952, and 70.48 per cent in 1953.

BRAZIL

by R. EKERMAN
in Rio de Janeiro

The number of theatres in Brazil has risen from 2,411 in 1950 to 2,850 in 1953 and, perhaps as a consequence, total attendance rose from 181,000,000 in 1950 to 250,000,000 in 1953. The total box office take last year amounted to 1,250,000,000 cruzeiros. This total was spent for the 550 films shown, of which 344 were from the U. S., 34 local Brazilian product, and 172 from other countries.

Some of the initial difficulties concerning the new screen techniques have been overcome. Quite a large number of theatres have installed wide screens and are showing the films at regular prices. However, there is a definite reluctance to purchase any of the new sound systems, partly because of the high costs and the uncertainty about which of the new systems will prevail.

The Government has relented on the admission price ceilings for 3-D and CinemaScope films. Because of the ceilings, exhibitors had been hesitant about installing the new equipment. Now, however, quite a large number of houses have installed the equipment and CinemaScope, especially, is being readily accepted by the public.

U.A. HEADS SEE FILM FUTURE BRIGHTEST IN WORLD MARKET

The future of the motion picture—American and foreign—in the world market has never seemed so promising, according to the policy makers at United Artists. Last week in New York Arthur B. Krim, U.A. president, predicted that his company, which this year has been celebrating its 35th anniversary and which sees for 1954 a company record gross of \$42,000,000, would "far and away" break all previous records in 1955 to come up with a gross well over \$50,000,000.

Although many of the markets abroad still are hampered by postwar bugaboos of currency and quota restrictions, the pictures are better generally and because they are better they are doing bigger business, said Mr. Krim, and grosses have risen over last year. United Artists' consciousness of the importance of the world market was detailed both by Mr. Krim and Max Youngstein, U.A. vice-president in charge of advertising, publicity and exploitation. Both set mileage records in their journeys throughout the world this year.

Said Mr. Krim, U.A. represents production in the world market for the world market. As examples he cited the forthcoming "Gentlemen Marry Brunettes," starring Jane Russell and Jeanne Crain, now being shot in France and England; "Vera Cruz," starring Burt Lancaster and Gary Cooper, shot in Mexico; "Purple Plain," starring Gregory Peck, filmed on location in India. Scheduled to start in February in Spain is Robert Rossen's "Alexander the Great," starring Richard Burton. Other locales have ranged from England and Italy to Africa and other more obscure spots.

The U.A. chief also said that on a recent excursion he had set the groundwork for future co-production deals with interests in Japan, the Philippines, Hong Kong, Thailand, Malaya, India and Egypt and that he hoped within the next two or three years to have a minimum of three films from these areas "when the right stories with the right ingredients come along." Explaining something of U.A.'s evolution from its position as a distributor which simply brought interested independents together for a production, to its comparatively new role as financial participant in various productions, Mr. Krim also explained that U.A. was not interested in production abroad to use up "blocked" monies.

The company preferred, he said, to have a financial partner in the local country, a practice which pleased both the local industry and the local government since it meant that if the picture were a success in the world market, money—hard, soft and in between—from all over the world would eventually pour back into that country.

Mr. Youngstein, a publicity man at heart, expressed enthusiasm for what he described as the enthusiasm of the exhibitors abroad. "We can learn from them," he said, adding that they have the same enthusiasm for films as U. S. exhibitors had 20 years ago. He said they have "a sense of ballyhoo, as important to selling pictures as the parade is to a circus," which many U. S. exhibitors have become too sophisticated to recognize. He cited the value of the foreign tours of players to promote outstanding product, as U.A. is doing with Ava Gardner's current world tour for "Barefoot Contessa."

CANADA

by HARRY ALLEN, JR.
in Toronto

The new screen techniques, which have taken a firm hold in Canada with practically every key or major theatre having some form of wide screen, have no doubt been responsible for the increased theatre receipts. These were up three per cent in 1953 over 1952. Typical of the interest in wide screens are the provisions for it in the Odeon theatre, Edmonton, which was constructed to facilitate the viewing of the wide screen. And each week sees added installations of facilities for wide screen.

But new screen techniques alone are not responsible for the increased theatre receipts. The quality of the pictures has improved, and people are turning away from their TV sets to see what the theatres have to offer. And whereas a year ago theatre men were singing the blues about theatre receipt prospects, this year they look forward to a 10 per cent increase in revenue over last year.

Total receipts for 1953 were \$109,072,528,

with total attendance decreasing one per cent in regular theatres and increasing considerably in drive-ins. For instance, in 1952, drive-ins reported 8,379,586 paid admissions, as against 11,134,788 in 1953, for a gain of over a million dollars in receipts. Of course, there were 174 drive-ins, as compared with 104 the year previous. Another factor in favor of increased business is the ever-increasing immigration to this country. But all this in the face of increased TV set sales and the increased number of TV stations, with 19 now operating and six due.

Film rentals in 1952 in Canada were \$32,911,042, of which some \$17,000,000 was remitted to the U. S. Already recent figures from Government statistics indicate an increase in film imports. Most of Canada's films come from the U. S., although the European market accounts for some portion. But the total European take-home rentals, including those of England whose pictures are popular here, don't come anywhere near what the U. S. takes out of Canada.

Whereas in most countries of the world,

(Continued on page 18)

...around the world



GREAT BRITAIN. Above, Gregory Peck and Lyndon Brook in a Burmese jungle scene from "The Purple Plain," Technicolor film produced on location in the Far East for J. Arthur Rank release.



Above, Alec Guinness and Odile Versois in Paris for J. Arthur Rank's "To Paris with Love."



Left, Robert Newton and Glynis Johns on a tropic isle in a scene from "The Beachcomber," produced by William MacQuitty in Ceylon for J. Arthur Rank.



EGYPT. Above, a scene from "The Desert Devil" starring Omarel Cherif and Maryam Fakhreddine.



GREECE. Right, Takis Hoen in "Windfall in Athens."



FRANCE. Fernandel, above right, in a scene from a new comedy "Le Mouton à Cinq Pattes," a co-production by Les Film Raoul Ploquin and Cocinex to be distributed in France by Les Films Cocinor.



GERMANY. Right, Ruth Leuwerik in a scene from "Weg ohne Umkehr" ("Road of No Return") which received the German Federal Film Prize for 1954.

Lux Film ROME

Announces

**ITS
PRODUCTION
SCHEDULE
FOR THE
1954-55
SEASON**

In Preparation

ORLANDO KNIGHT ERRANT

TECHNICOLOR

SuperVistaVision

Directed by RICCARDO FREDA

Epic battles — the heroic clash of two worlds —
Charlemagne's Christian army defending Europe
from the invading, bloodthirsty Saracen hordes.

A LUX FILM

NEAPOLITAN CAROUSEL

PATHECOLOR

Directed by ETTORE GIANNINI

Praised by the Queen of England at the Italian
Film Week in London — hailed by the critics and
public as "a wonderful feast of lights, color and
song."

A LUX FILM

ATTILA

TECHNICOLOR

Directed by PIETRO FRANCISI

ANTHONY QUINN making screen history as
the legendary *Attila, the Hun*, and **SOPHIA
LOREN** tempting him as *Onoria*, in a sweeping
story of destruction and death.

A LUX FILM

In Preparation

Andrea Chenier

TECHNICOLOR

VistaVision

Directed by CLEMENTE FRACASSI
director of "AIDA"

The great opera becomes an even greater film —
the heroic story of a revolutionary figure who
sacrificed his life and love to the cause of French
liberty.

A LUX FILM

SENSO

TECHNICOLOR

Directed by LUCHINO VISCONTI

A daring love story superbly performed by Alida Valli as a Venetian countess and Farley Granger as an Austrian officer. A vast epic of action and spectacle.

A LUX FILM

THEODORA

Slave Empress

PATHECOLOR

Directed by RICCARDO FREDA

The mistress of a barbaric empire becomes the master of an unconquerable emperor. Packed with breathless thrills, beauty and adventure.

A LUX FILM

The GIRLS From SAN FREDIANO

Directed by VALERIO ZURLINI

The lively story of five Florentine girls — fresh, sparkling, full of gaiety and romance. Rossana Podesta, Corinne Calvet, Gianna Ralli.

A LUX FILM

In Preparation

SPANISH CAROUSEL

TECHNICOLOR

SuperVistaVision

Directed by ETTORE GIANNINI

The life and loves of Spain — with its exciting women and colorful corridas. An unforgettably brilliant synthesis of songs, romance, music and dance.

A LUX FILM

In Preparation

AN ACRE OF SKY

Directed by ACLAUCO CASADIO

The frank and turbulent love story of simple village fishermen — the timeless drama of man's constant struggle — told against a fresh and unusual background.

A LUX FILM

In Preparation

SILVANA MANGANO

the brilliant box office star of

"ANNA", "BITTER RICE",
"ULYSSES" and "MAMBO"

in

A NEW FILM

A LUX FILM

QUOTAS SELDOM SERVE INTENDED PURPOSE

by GEORGE C. VIETHEER

FILM IMPORT quotas are limitations placed upon the number of foreign films which may be imported into countries which apply such restrictions.

The purpose of a film quota usually is to protect and foster the domestic film production interests of the country concerned by limiting competition from abroad. Another reason sometimes advanced is to conserve foreign exchange by reducing the earnings of foreign pictures.

Film quotas seldom serve either purpose effectively, due to the basic economic facts of the industry's operations and the fundamental ever-present factor of public taste.

Local Exhibitor Suffers

Experience has demonstrated time and time again throughout the world that when the popular American films are barred from foreign screens in favor of an exclusive diet of local product, the chief loser financially is the local exhibitor—for the public simply cuts down on movie-going or gives it up entirely.

Experience also shows (and this reaction is not peculiar to the motion picture industry alone) that when competition is arbitrarily limited or removed, the stimulus to progress and improvement is lessened. A restrictive import policy on films creates a sort of cinematic inbreeding which invites and begets deterioration in picture quality. Thus, quota "benefits" are highly illusory in nature and tend to do more harm than good for the local industry.

The public, of course, always loses in such cases by being deprived of quality entertainment. And the Government not only loses tax revenues as a consequence of reduced theatre attendance, but suffers the inevitable administrative headaches and expenses which are characteristic of all quota systems.

Film quotas also are poor devices for the conservation of foreign exchange.

Usually Top Offerings

By virtue of the limitations, films imported under quota systems generally represent the top offerings of the exporting country—pictures with highest box office potentialities. Furthermore, in view of the shortage of quality pictures occasioned by the quota restrictions, they consequently are carried for longer runs with larger receipts per picture than would normally be the case. Thus, while the total gross may be somewhat lower than would occur if there were no import restrictions, the over-all reduction of foreign film receipts is not proportionately as large as the reduction in the number of imports.

Another important consideration where foreign exchange problems are offered for quota justification is the fact that the earn-

ings of motion picture imports and consequently the remittances (except for outright sales) are spread over an extended period of time. Payment is not made upon delivery, as in the case of other commercial products, and consequently the importation of motion pictures for distribution on a rental basis does not constitute an immediate foreign currency drain. It also should be noted that the receipts are in local currency, subject to dollar or other conversion under the applicable exchange regulations before remittance to the country of origin is possible. Meanwhile, all of the other disadvantages mentioned previously also apply.

In other words, there is no absolute relationship between the number of films exported to a country and the earnings of such films. The earnings of such imports are much more closely related to the box office appeal of the individual pictures than to the volume of film available, with quality rather than quantity the chief factor in their gross earnings. It therefore can be said safely that bona fide foreign exchange problems are better met with fewer disadvantages by less circuitous means than through import quotas.

No Quota in U.S.

The United States does not have a film import quota. And if by any chance such a system were proposed, the American film industry unquestionably would lead the opposition against it. For illustration, consider this statement by Eric Johnston, president, in the latest annual report of the Motion Picture Export Association:

"Channels for the importation of foreign films to the United States must be kept open. At the present time there are no trade restrictions on the importation of foreign films into this country. In recent years the playing time and gross business of foreign films in U. S. theatres have been markedly increasing. While this rising foreign competition has come at a time when the finan-

cial position of the domestic industry has been adversely affected by a combination of factors, this competition, from a general standpoint, is a healthy development."

Fortunately the number of countries with either direct or indirect film quota systems are not numerous. In the Western Hemisphere, we have none at all. In Asia, the quota countries are Japan and Formosa; in Europe they are France, Italy and Spain.

Japan's System Complex

Japan: The Japanese quota system is complex. It has been in existence for several years and each year has brought significant changes. It currently consists primarily of a basic world import quota for the current fiscal year (April 1 to March 31) of 160 feature films, divided for three currency areas, with 121 licenses for the Dollar Area (which surprisingly includes not only the United States, but Russia, Mexico, Denmark, Austria, and certain other countries); 15 for the Sterling Area; and 24 for an Open Account Area (France, Italy, Germany, etc.) In addition, certain extra quotas also are provided, including four licenses for importers who had permits in 1951/52 or 1952/53 but none in 1953/54; six licenses to be awarded as bonuses for the importation of "excellent" foreign pictures; and 10 as a reserve to encourage the export of Japanese pictures to other countries. The "reserve" licenses are awarded to firms which distribute Japanese pictures in foreign countries and recover an equivalent of U. S. \$30,000 or more in total.

Distribution of the current basic quota of 160 licenses was restricted by the Government only to those companies which had licenses in the 1953/54 fiscal year. The actual allotments by the Government to the currency areas as indicated above and subsequently to individual companies was in proportion to the basic number of licenses of each distributor during the fiscal year 1953/54 (which factor counted one-half) and the gross receipts of each distributor for the calendar year 1953 (which also counted one-half). When the allocations were announced by the Government under this formula there also followed quite a scramble among the license recipients to consolidate the fractions into usable whole licenses.

Continue Shorts Quota

The quota for short subjects was continued during the current year approximately on the same basis as the previous year, while the newsreel import quota was increased.

Taiwan (Formosa): The Formosa quota system is a recent innovation. The first quota announced by the Government establishes the following quotas for the importation of 444 foreign films during the period July 1, 1954, through June 30, 1955: United States 349, Japan 24, United Kingdom 43, France 16, and other European countries 12. Chinese films produced by overseas Chinese companies are not subject to the quota limitations.

This quota allocation was based on the
(Continued on page 73)

George C. Vietheer, Motion Picture Export Association executive, was an Army officer from 1933-37, then was Washington representative for the Panama Canal and Railroad Company. More recently he was U. S. representative to the U.N. Public Administration Conference and deputy assistant administrator, Economic Stabilization Agency. For the past three years he has been with the MPAA, where he was Washington office manager prior to his current MPEA post.

...around the world



ITALY. Kirk Douglas in the title role of "Ulysses" leads his men in the attack on the Cyclops in the production of the Homeric epic by Lux Film and Ponti de Laurentiis. The Technicolor film will be distributed in the U. S. by Paramount.



Above. Renato Rascel in Titanus Films' "Questi Fantasmi" ("Queer Ghosts").



Below. Pier Angeli and Fernandel in the Italian-French "Santarellina" produced by Paris Film, Rizzoli and Panitalia.



Laurence Harvey and Susan Shentall in "Romeo and Juliet" produced by Universal-cine on location in Verona. It's a co-production, with the J. Arthur Rank Organization.

Below. From the Italian-French co-production "Madame du Barry" produced by Rizzoli-Ariane-Filmsonor with Technicolor prints.



Right. Gina Lollobrigida, now well known in the U. S., in a scene from Titanus Films' "Bread, Love and Jealousy," a sequel to "Bread, Love and Dreams," with the same cast.

Below left. "Attila," an Italian-French co-production by Lux, Ponti de Laurentiis and Cinematographique de France for release by Lux. It stars Anthony Quinn, Henry Vidal and Gino Cervi.





The cameras roll on GINA LOLLOBRIGIDA in "BREAD, LOVE AND JEALOUSY" for TITANUS STUDIO. This is the eagerly awaited sequel to the international record-breaking "BREAD, LOVE AND DREAMS" with the same cast, same locale . . . and same smashing grosses! 1955 dawns bright for TITANUS, starting its 51st — and most important — year of continuous film-making.

... In 1955 the eyes of the world will be upon **TITANUS STUDIOS** in Rome where its young president, Dr. Goffredo Lombardo, announces his company's most ambitious program in its 51 year history ... major productions for international acclaim!

GOYA CINEMASCOPE • Color by TECHNICOLOR
Directed by ALBERTO LATTUADA • to be filmed in Spain

SODOM and GOMORRAH
CINEMASCOPE • Color by TECHNICOLOR
Greatest spectacle film in fifty-one years!

FERDINANDO
CINEMASCOPE • Color by TECHNICOLOR
Directed by MARIO SOLDATI
Co-starring VITTORIO De SICA and SOPHIA LOREN

THE SIGN OF VENUS
A delightful comedy-romance
starring VITTORIO De SICA and SOPHIA LOREN
Co-starring FRANCA VALERI and RAF VALLONE

THE FAIR BRIDE



A love story for and of our times based on
the best-selling novel —by BRUCE MARSHALL

TITANUS

Brilliant box-office name on the world's marquees!

WORLD OUTLOOK

(Continued from page 10)

some portion of the film receipts is kept in the country for domestic production, not a cent is held in Canada. Once upon a time U. S. money was frozen in this country, but following an agreement between the Motion Picture Association of America and the Federal Government a scheme was evolved to boost tourism from across the line and add to the pool of U. S. dollars here. This was known as the Canadian Cooperation Project, and how much that project has helped bring dollars here, is anybody's guess. The project continues, even though the dollar shortage is over.

DENMARK

by **BORGE SLOT**
in Copenhagen

The question of a higher film rental is still the most important but unsolved issue here. Negotiations are continuing. The rental is 30 per cent, the entertainment tax 60 per cent and besides exhibitors have to struggle with the heavy film fund duty. Exhibitors therefore cannot and simply refuse to pay higher rental unless the entertainment tax is decreased. A compromise demanding government cooperation in connection with increased admission prices seems to be the only way out.

Business was very good last season and throughout the summer months and the prospects for the new film year seem bright enough, with peace on the labour market, tight employment in all trades and a most promising load of produce coming up.

CinemaScope deserves a special mention. After a provincial release, "The Robe" was withdrawn from distribution by 20th-Fox due to the unsolved question of film rental, and now but one film, Warner's "The Command," is in circulation as the only CinemaScope film distributed at 30 per cent. The CinemaScope system is highly appreciated but unfortunately too expensive for Danish cinemas and Denmark has at present only seven houses out of 450 equipped for this technique, and exhibitors are still very reluctant. The same goes for 3-D films, which have actually disappeared, whereas VistaVision is eagerly awaited, probably with "White Christmas" as the first film to be seen in the technique here.

Television now transmits nine hours per week but the number of TV sets is still inconsiderable, about 1,000, and no competition has been observed. Television is controlled by the state and is fighting against bans from entertainment trades and sports unions.

Danish product still amounts to about 15 a year.

ECUADOR

by **HERNAN ROMERO**
in Guayaquil

Both 3-D and CinemaScope attractions have been big hits in Ecuador, with Warner's "Phantom of the Rue Morgue" and

WARNER LATIN AMERICAN MEETING



AT the annual sales meeting for Warner's Latin American executives. This one, in Mexico City, shows, in left to right array: Ary Lima, Atlantic division manager; Peter Colli, the Caribbean; Sam Schneider, vice-president, from the New York home office; Karl MacDonald, vice-president of Warner International, in charge of Latin American sales and also from the home office; Wolfe

Cohen, president of Warner International; Armando Trucios, manager of the Pacific division; and John J. Glynn, Warner International vice-president and treasurer. One of the results of the meeting was a recommendation by Mr. Cohen to his men that hereafter they sell pictures individually, on merit and after local screenings in all countries of the world.

Universal's "Creature from the Black Lagoon" spearheading the 3-D film grosses and "The Robe," "Beneath the 12-Mile Reef" and "King of the Khyber Rifles" setting the early pace for the CinemaScope hits. Unlike the majority of other countries, Ecuador seems to prefer 3-D to any of the new screen techniques.

There is a good deal of construction going on locally and expected to be opened shortly in Guayaquil is a new, luxurious first run house, having 2,500 seats and which will be the first air-conditioned theatre here. Many second run houses also are under construction and, as a result of the increase in seating capacity, it is expected that 1955 will be one of the industry's most profitable years here.

The average weekly attendance at all theatres is approximately 160,000, of which approximately 78,500 attend theatres showing American productions and 81,000 attend theatres showing pictures from other countries. There were no pictures produced here this year.

EGYPT

by **JACQUES PASCAL**
in Cairo

Theatres in Egypt and in various other sections of the Middle East are following the lead of those in the United States in converting to the new projection and sound techniques. Almost all the big houses now are equipped for CinemaScope either with magnetic stereophonic sound or with the MGM-sponsored Perspecta sound. Eagerly awaited now is the debut of Paramount's VistaVision. According to present figures, there now are 25 wide screen installations in

Egypt, of which 10 are for CinemaScope. At least as many are to be found in neighboring countries, while many more orders for the equipment are on hand.

The local Cairo scene soon will be brightened by the opening of Gaafar Brothers' big new theatre, Kasr el Nil. It will seat 1,600, will feature all the latest innovations in comfort, including air-conditioning. It has been designed for CinemaScope projection and, for the time being, will feature mostly Warner product. Altogether there are 365 theatres in this country.

The new Government has taken a very favorable view of the motion picture industry generally and is currently proving most cooperative.

FRANCE

by **HENRI KAHN**
in Paris

The passing of the Government Aid Law and the introduction of the new screen techniques is expected to make a deep impression on the French film industry. In the first place, it is thought that tighter control and more equitable distribution of funds should improve production. During the coming year it also is expected that more French color films will be produced.

Co-productions have become a cornerstone of French policy. Between January 1, 1954, and September, 1954, seven color co-productions with Italy were completed, and five black-and-white. Two black-and-white were completed with Spain and two with Germany. Purely French productions amounted to 35.

A great many cinemas have installed wide

(Continued on page 24)



JAPAN. "A Hotel in Osaka," produced by Shin Toho and directed by Heinosuke Gosho. The actors are Suji Sano, Toshio Hosokawa, Elko Miyoshi, Nobuko Otowa and Mitsuko Mito.



MEXICO, right. Ninon Seville starring in "Mulata" produced by Mier y Brooks.



NORWAY. Marius Eriksen in the Contact Film production of "Troll i Ord."



NEW ZEALAND. Above, Inia te Wiata addresses his Maori tribesmen in "The Seekers," J. Arthur Rank picture starring Jack Hawkins and Glynis Johns.



SWITZERLAND. Below, Linda Geiser and Hannes Schmidhauser in "Ull the Farmhand" produced in Zurich.



YUGOSLAVIA. Right, Bratislav Grbic as Mihailo in "Anika's Time" produced by Avala-Film.

NOW



ROMEO AND JULIET
Colour by Technicolor



LAND OF FURY
In Eastman Colour



GENEVIEVE
Colour by Technicolor



DOCTOR IN THE HOUSE
Colour by Technicolor



**THE
LITTLE KIDNAPPERS**



MAN WITH A MILLION
Colour by Technicolor



THE PURPLE PLAIN
Colour by Technicolor



HIGH AND DRY



**ON THE MARQUEES
OF THE WORLD**

J. ARTHUR RANK O

SHORTLY

THE BEACHCOMBER

Colour by Technicolor

by
W. SOMERSET MAUGHAM
GLYNIS JOHNS • ROBERT NEWTON
DONALD SINDEN
Screenplay by Sidney Box
Directed by Muriel Box
Produced by William MacQuitty

THE DIVIDED HEART

CORNELL BORCHERS • YVONNE MITCHELL
ARMIN DAHLEN • ALEXANDER KNOX
with
MICHEL RAY • GEOFFREY KEEN
Written by Jack Whittingham
Directed by Charles Crichton
Produced by Michael Truman
A Michael Balcon Production
Made by Ealing Studios

THE LOVE LOTTERY

Colour by Technicolor

DAVID NIVEN • PEGGY CUMMINS
ANNE VERNON • HERBERT LOM
Screenplay by Harry Kurnitz
Directed by Charles Crichton
Produced by Monja Danischewsky
A Michael Balcon Production
Made by Ealing Studios

LEASE OF LIFE

In Eastman Colour

ROBERT DONAT • KAY WALSH
also starring
DENHOLM ELLIOTT • ADRIENNE CORRI
Screenplay by Eric Ambler
Directed by Charles Frend
Associate Producer: Jack Rix
A Michael Balcon Production
Made by Ealing Studios

FORBIDDEN CARGO

NIGEL PATRICK • ELIZABETH SELLARS
TERENCE MORGAN • GRETA GYNT
JACK WARNER
Written and Produced by Sydney Box
Directed by Harold French

MAD ABOUT MEN

Colour by Technicolor

GLYNIS JOHNS • DONALD SINDEN
ANNE CRAWFORD • MARGARET RUTHERFORD
Screenplay by Peter Blackmore
Directed by Ralph Thomas
Produced by Betty E. Box

ONE GOOD TURN

NORMAN WISDOM • JOAN RICE
Directed by John Paddy Carstairs
Produced by Maurice Cowan

OUT OF THE CLOUDS

ANTHONY STEEL • ROBERT BEATTY
DAVID KNIGHT • JAMES ROBERTSON JUSTICE
Directed by Basil Dearden
A Michael Balcon Production
Made by Ealing Studios

THE RAINBOW JACKET

Colour by Technicolor

KAY WALSH • BILL OWEN
EDWARD UNDERDOWN • ROBERT MORLEY
Produced and Directed by Michael Relph
and Basil Dearden
Original Screenplay by T. E. B. Clarke
A Michael Balcon Production
Made by Ealing Studios

THE SEA SHALL NOT HAVE THEM

MICHAEL REDGRAVE • DIRK BOGARDE
ANTHONY STEEL • NIGEL PATRICK
BONAR COLLEAND
Produced by Daniel M. Angel
Directed by Lewis Gilbert

SIMBA

In Eastman Colour

DIRK BOGARDE • DONALD SINDEN
VIRGINIA MCKENNA
Directed by Brian Desmond Hurst
Produced by Peter de Sarigny

TO PARIS WITH LOVE

Colour by Technicolor

ALEC GUINNESS • ODILE VERSOIS
VERNON GRAY
Directed by Robert Hamer
Produced by Antony Darnborough

TROUBLE IN STORE

NORMAN WISDOM • MARGARET RUTHERFORD
also starring
MOIRA LISTER • DEREK BOND
LANA MORRIS • JERRY DESMONDE
Screenplay by
John Paddy Carstairs, Maurice Cowan and Ted Willis
Directed by John Paddy Carstairs
Produced by Maurice Cowan

WEST OF ZANZIBAR

Colour by Technicolor

ANTHONY STEEL • SHEILA SIM
with
EDRIC CONNOR • ORLANDO MARTINS
WILLIAM SIMONS • MARTIN BENSON
Screenplay by Max Catto and Jack Whittingham
Story and Direction by Harry Watt
Produced by Leslie Norman
A Michael Balcon Production
Made by Ealing Studios in association
with the Schlesinger Organisation

THE YOUNG LOVERS

ODILE VERSOIS • DAVID KNIGHT
with
JOSEPH TOMELTY • DAVID KOSSOFF
Screenplay by George Tabori and Robin Estridge
Directed by Anthony Asquith
Produced by Anthony Havelock-Allan

YOU KNOW WHAT SAILORS ARE

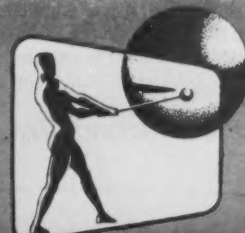
Colour by Technicolor

AKIM TAMIROFF • DONALD SINDEN
SARAH LAWSON • NAUNTON WAYNE
Written and Produced by Peter Rogers
Directed by Ken Annakin
A Julian Wintle Production

A DAY TO REMEMBER

STANLEY HOLLOWAY • JOAN RICE
ODILE VERSOIS • DONALD SINDEN
JAMES HAYTER
Screenplay by Robin Estridge
Directed by Ralph Thomas
Produced by Betty E. Box

ORGANISATION



FILM INDUSTRY OF BRITAIN STEPS SMARTLY FORWARD

by PETER BURNUP
in London

BY ALL the available indices a robust resilience characterizes motion picture traffic here.

The last issued statistics of the trade, for example, prepared by the Board of Trade show that in the quarter ending June 26, 1954, the country's 4,500 theatres with a total seating capacity of 4,154,692 registered 322 million paid admissions. That total is 1.1 per cent only below admissions in the first three months of the year.

Seasonal Decline Is Less Than Heretofore

There is usually a seasonal decline in the second quarter of the year and this time it is less marked than ever before. Net box office takings and the exhibitors' share thereof—due partly, undoubtedly, to a recently reduced scale of entertainment tax—were both higher than those for the previous five quarters: namely, since the end of 1952.

Moreover, current entertainment tax receipts suggest that admissions in the July-September quarter will prove to have been higher still. Theatre men claim that they have halted the drift away from the theatre to television.

Now that the novelty of TV has worn off—and the early high purchase installments completed—theatre men appear unmistakably to be winning back the ground they lost. They have yet to feel the competition of commercial TV, due to be inaugurated here in September 1955, but it is possible now to form a longer-term view of the earning potential of the industry in this country.

Screen Advertising May Prove More Effective

Indeed, recent developments here appear to promise that screen advertising may well prove not only more economic but more effective than that on the television postage-stamp outlet.

Both exhibitors and producers continue to show a cautious approach towards new techniques, although considerable re-equipment programmes have been put in hand. J. Arthur Rank, for instance, told his stockholders in August last that "he had expended in excess of £600,000 on the installation of large screens, stereophonic sound and anamorphic lenses."

Mr. Rank's leading competitor, Associated British Cinemas, has around 175 theatres equipped with screens which will accept CinemaScope and it is anticipated that by this year's end more than 800 theatres belonging not only to circuits but independent operators will have been fitted for CinemaScope. Relatively few, however, will

have been equipped for stereophonic sound; the general feeling this side being that stereophony does not make for added entertainment value.

Break Occurred Between Skouras and Rank

It was on that point that the much deplored break occurred between 20th-Fox and its traditional customers, the Rank theatres. Seventy-five of the latter were equipped for stereophonic sound in accordance with an agreement between Spyros P. Skouras and J. Arthur Rank. Following that experiment, the Rank theatre chiefs decided that single-track sound was wholly acceptable to the patrons and that stereophonic sound was undesirable.

Mr. Rank is not alone in that view. ABC is certainly equipping 25 of its key theatres with Perspecta sound. But that is an experiment only. "We do not believe that stereophonic sound is an essential requirement in screen entertainment," says Mr. D. J. Goodlatte, ABC's managing director. "We just want to make sure."

A like caution is to be observed among producers. A certain number of CinemaScope production projects have been launched here, but primarily under American auspices.

The time rapidly approaches, in the view of responsible authorities here, when a concerted endeavour must be made to arrive at standardisation not only in production but projection techniques. (The Exhibitors' Association's technical adviser, Dr. Leslie Knopp, has consistently advocated such an endeavor.)

The Taylor-Hobson lens has for many years been used in Hollywood. Its maker, now incorporated in the Rank British Optical and Precision Engineers group, has, after extensive trials lasting more than eighteen months, developed a "flexible" lens, the Varamorph, which will enable exhibitors to project squeeze prints in any squeeze ratio which producers may later adopt.

British Production Has Emerged from Its Crisis

Film production here has emerged from the state of crisis in which the National Film Finance Corporation was formed five years ago and appears to have achieved a state of stability. But the corporation, which provides much of the finance for independent producers, still makes losses and in its last annual report still expects to make losses. In the report it emphasized that the industry is essentially "show business" and, referring to the fluctuations in public taste, remarked on the "run of good luck and bad luck which for no apparent reason comes to a producer."

There has, nevertheless, been a most

noticeable tightening-up in production practice. Waste and extravagance which characterised the industry have been reduced.

Kernel of the producers' problem clearly lies in the overseas market, for it is now acknowledged that no production industry can be maintained in the domestic market alone. The Rank Organisation, which largely sets the production pattern here, lately embarked on a policy of "internationalising" its product in rebuttal of the allegation that British pictures had an inordinately parochial appeal. It introduced American and Continental stars into its films of the calibre of Gregory Peck, Claudette Colbert and Gene Tierney and went on location in countries as far spread as West Africa, New Zealand, Ceylon, Belgium, France, Malta, Italy, Burma, Germany.

Rank to Use World As His Location

"It is my aim," says Mr. Rank, "to entertain the world by using it as my location."

Gratifying results of the enterprise are reflected in the Organisation's financial figures for the past year in regard to a notable line of pictures screened through the world.

They include "The Cruel Sea," "The Kidnappers," "High and Dry," "Genevieve," "Man With a Million" and, in particular, the record-breaking "A Queen Is Crowned."

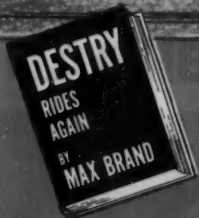
An equally distinguished and diverse line of product is currently ready for worldwide release, including "Romeo and Juliet," "The Purple Plain," "The Young Lovers," "The Beachcomber," "Out of the Clouds," "The Divided Heart," "Lease of Life" and "Mad About Men." All these pictures have already done turnaway business on their British release and are claimed to be the equal of the world's best.

Canada One of Britain's Best Film Markets

Canada is now one of Britain's most prosperous film markets. Increased playing time there, it is claimed, created an appetite for British films and the question is asked why results in the Dominion's nearest neighbor, namely the U. S., should be relatively disappointing. A new and aggressive selling campaign of British films in the U. S. may be anticipated in the near future.

Attendance at all motion picture theatres in Great Britain and Ireland averages 27,000,000 weekly at the present time. No attempt has ever been made to break this down as to attendance at American and British films, or other imported pictures.

About 70 per cent of British screentime is occupied by American films, and 30 per cent by British. Consequently, one could divide the 27,000,000 weekly audience accordingly for a theoretical figure.



THE CLASSIC STORY OF THE WEST

...of all the legends of
the frontier there is
none greater than
the story of
that day—when
Destry carried a gun!



Universal-International presents

"DESTRY"

PRINT BY

Technicolor

starring

AUDIE MURPHY • MARI BLANCHARD • LYLE BETTGER • LORI NELSON
THOMAS MITCHELL with EDGAR BUCHANAN • WALLACE FORD • MARY WICKES

Directed by GEORGE MARSHALL • Screenplay by EDMUND H. NORTH and D. D. BEAUCHAMP • Produced by STANLEY RUBIN
Suggested by MAX BRAND'S novel, "DESTRY RIDES AGAIN"



"...Pictures with that Universal appeal"

WORLD OUTLOOK

(Continued from page 18)

screen but not so many have gone to CinemaScope. The publicity given to the wide screen has encouraged the public to frequent the cinema more often. But it is realized that the films shown must be good. The wide screen is best appreciated when the film is in color and particularly when it is also a "spectacular." The accent, therefore, is likely to be placed on color and spectacle. Obviously these will not be in the majority but more of this type of film will be made.

At the moment there are 282 French cinemas equipped for CinemaScope. Of this number 143 also have stereophonic sound. The number, however, is growing steadily.

The industry, which took a nosedive in 1948, is now picking up. There is no real threat from TV as yet, and, in any case, the attitude of both exhibitors and producers is to come to terms with TV and not try to fight it. Even so, it will take a long time before TV gets a grip on France, despite the recent starting of a new station in the south. The general feeling, therefore, is that the film business is set for a bright future.

The average number of admissions each week to all French motion picture theatres is 7,014,147. Of this total, 3,349,128 are to theatres showing French productions, 2,472,541 to theatres showing American films, and the remaining 1,192,478 to theatres showing pictures imported from other countries.

Total admissions to all French theatres in the first quarter of 1954 were 90,672,962, slightly under the 92,926,070 for the first quarter of 1953. However, it is known from preliminary estimates that admissions picked up in the second quarter of this year and are at least equal to those of last year. Second, third and fourth quarter total admissions in 1953 were, respectively, 89,611,628; 78,692,071; and 107,684,025.

GERMANY

by VOLKMAR VON ZUEHLSORFF
in Munich

With 103 features completed in 1953 and 123 announced for the coming season, Germany's motion picture industry has again reached pre-war figures, but lack of capital and credit difficulties still constitute the major problems.

Fourteen German pictures were co-productions with foreign firms, and more will be in the future, especially as this practice has stimulated export. To develop markets, an "Export Union" has been set up by German producers.

Wide screen and stereophonic systems are slowly gaining ground—200 theatres, representing about 15 per cent of total seats, have been equipped with or are installing CinemaScope.

Production of wide screen and CinemaScope pictures has been started. Many theatre men are aware that they will soon be up to the challenge of television, which is now operating five stations covering all Western Germany. There also are three in

RKO SALES STAFF ABROAD



The outdoor parley above was the gathering of RKO Radio's European and Near East sales forces in Rome recently, supervised by Walter Branson, the company's recently elevated worldwide general sales manager. Mr. Branson spent a month on the Continent, holding sales meetings in Paris and London as well as Rome, and only recently returned to the New York home office. In array above are: Antonio Rizzo, Napoli; Franco Clementi, Roma; Tommaso Baffari, general sales manager of Italy; Alvaro Frittelli, Ancona; Louis L. Lioni, Holland; Elio Crast, Trieste; Nazareno Angelini, Genova; Thanos Mosconas, Greece; Armand Palivoda, Switzerland; Sam Stiller, Israel; Charles Rosmarin, European sales manager; Giovanni Sarri, Padova; J. de Waal, home office; Joseph

Bellfort, general manager, Europe; Aage Bremerholm, Denmark; Manfredi Trapane, Torino; Walter Branson; Sergio Rossi, Bari; Arturo Ambrosio, Milano; Pietro Bregni, Italian sales manager's assistant; Joseph Tushinsky, of Hollywood; Carl-Gerhard Wallman, Sweden; Giovanni Mazzone, Catania; Alexander Mosconas, Egypt; Vittorio Mattea, manager for Italy; Leonardo Magagnini, publicity manager, Italy; Jacques de Faramond, head European control department; Alessandro Hribal, administrative manager, Italy; Fernand Bourland, Belgium; Rene Beja, Spain; J. Allen Valle, Portugal; Oivind Rikheim, Norway; Victor Szwarc, France; Erich Steinberg, Germany; Gunnar Selen, Finland; Alfredo D'Agostino, Bologna; Enrico Camaleone, Italy publicity assistant.

the Soviet Zone. 40,000 TV sets are officially in use, with about 20,000 still operating on a trial basis. This is ten times what it was last year. A TV set may be bought for as little as \$170.

Box office grosses again increased last year, totaling \$150,000,000 in 1953, for an average of \$75 per seat. American pictures continue to outrank all foreign product in popularity. They took up one-third of total German screen time last year. Two hundred fifty-one are offered for the coming season, which is 53 more than last year.

The average weekly attendance at German theatres in 1953 was 2,537. There are unfortunately no statistics on which to base even estimated figures of theatre attendance differentiated by various countries. According to a regular survey conducted by the Berlin trade weekly, "Filmblaetter," based on eight major cities representing about 12 per cent of theatre attendance, the total screen time taken up by German and American pictures combined has been fairly constant, namely 77 per cent, while 23 per cent are shared by other nations.

The American share alone is at present at about 33 per cent. Whenever fewer German features are shown, U. S. product goes up and vice versa, indicating not only a

genuine competition but also the fact that German and American films are interchangeable and about equally popular, with German ones having a slight advantage at present.

The "Filmblaetter" poll also indicates the fact that German pictures individually obtain two or three times as many screen days as American ones, but this is due to the fact that two or three times as many American pictures are offered.

GREECE

by BASIL E. LAMBIRIS
in Athens

The local motion picture industry has been greatly encouraged by the success of some of the Greek product shown at the international film festivals this year. Especially outstanding was the success of the comedy drama, "Windfall in Athens," produced by Millas Films and written and directed by Micle Yannis, which won a Diploma of Merit at this year's festival in Edinburgh.

Producers now are striving to improve their product so that they may find as wide as possible reception throughout the world

(Continued on page 26)

THE WHOLE WORLD
this year will have a

White Christmas

In
VISTAVISION
Motion Picture High-Fidelity

as Paramount in December releases, worldwide,
the smash boxoffice entertainment package that has
already broken every record across America...



Irving Berlin's
WHITE CHRISTMAS
in **VISTAVISION** Motion Picture High-Fidelity

starring **Bing Crosby • Danny Kaye • Rosemary Clooney • Vera-Ellen**

with **Dean Jagger** Lyrics and Music by **Irving Berlin** Produced by **Robert Emmett Dolan** Directed by **Michael Curtiz**

Dances and Musical Numbers Staged by **Robert Alton**

Written for the screen by **Norman Kraasna, Norman Panama and Melvin Frank** • A Paramount Picture

COLOR BY TECHNICOLOR

THE WORLD MARKET IS WORLD OUTLOOK A TWO-WAY STREET

by WALTER BROOKS

Director, Manager's Round Table

VIEWING the mail over this desk, and the campaigns entered by contenders for the Quigley Awards from fifty countries around the world, brings only one conclusion with regard to showmanship, as it is practiced. We are all brothers, and members of the same international association of *working* theatre managers. There are no essential differences in method or motivation, from the four corners of the world map.

And, if there is a conclusion that may be drawn, it is that with showmanship so essentially the same, there is more need and necessity for appreciation of the other fellow's style, and the other country's films, no matter where the point of view.

Many Members in Britain

Probably, the Round Table has more members in Britain than anywhere in the world outside of the domestic United States. But it is an obvious fact that British showmen play American films profitably—and with pleasure to themselves and to their audiences.

Sometimes we see examples of an American film in use, overseas—an example that would be right at home in Kansas, or the American midwest, but it is just as much appreciated in Kent or Constantinople. Strange, sometimes to see how readily these audiences abroad assimilate the title and nature of a picture so essentially American. And we know they like it—there's nothing forced about this appreciation. Showmanship sells the same basic advertising theme, whether it is here or across the water.

Perhaps the best demonstration of the appeal which American films have for other audiences is the manner in which the small fry, in a British "Minor's Club Matinee"—for instance, go for our cowboy stuff. They love it, just as much as your youngster does—or yours—half way across the world in the other direction. England hasn't had any new Roy Rogers films in years, but they have more loyal members of the Roy Rogers Riders Clubs than you could believe—and they pay dues to belong, as a private promotional enterprise. We really have never yet quite realized how valuable all this can be, in theatre operations, and now—our cowboys have all gone over the hill—to television.

All Have Showmanship

We see so many exploitation pictures, from so many countries around the world, and all of them have showmanship—and the common appeal of American films for so many nationals in so many different parts of the world. But our world market for motion pictures is truly a two-way street. It is time—and later than you think—in the procedure of repaying this policy, on our side of the world. It is time that we found



G. S. Derek, manager of the Forum theatre, Exmouth, Devon, England, placed this window display for "The Glenn Miller Story" with a cooperative merchant in his town—and it proclaims the friendly feeling for American films, with a salute to the flags of both nations.

out how to use their films, and use them as well, and profitably, as they use ours. Many voices have been raised in this behalf.

An exhibitor leader the other day said there would be better acceptance of British and other films from overseas, in this country, "if they would slant them for the American market." But, we don't "slant" any of our films for the British market, and they like them just the same! Perhaps, the answer is that our films are not slanted—they are not meant to convey anything but entertainment.

First Needs Most Effort

There are many situations in our 48 states that could use foreign films profitably, especially in a product shortage, and like the ancient theory of getting olives out of a bottle, it is getting the first one out that requires effort. If we could set aside some playing time, some promotional effort, some creative thinking, to the subject of finding new opportunity for overseas films, it would prove the mutual aid and benefit accruing on this two-way street. They like our product; then let's try to like theirs, and use it as intelligently as they do ours.

When you have only entertainment to sell then you will find receptive audiences around the world. Good entertainers, the real artists of the theatre, have never been stopped by language barriers, or national borders. The real showman can function across any border, and he does—as all our records in the Round Table have proved, time and time again. The true artist can face any audience, anywhere, and make good. Showmanship is salesmanship, the world over—and the selling approach is always the same, for fine product, honestly produced, without fear or favor. The world market is bigger than we've dreamed.

market. About 18 productions now are set to roll in the new year. Greek product remains the biggest competition to American and other foreign films here.

The only attendance figures available for the country are those relating to Athens and the nation's two other key cities, Piraeus and Salonica. The average weekly attendance at all theatres, first run and subsequent run, in these three cities is 570,114, or 100 per cent of capacity. Breaking the figures down, it is shown that average weekly attendance at theatres featuring Greek-made product is about 101,507, or about 17.8 per cent; at theatres featuring product produced in Hollywood, 283,513, or about 48.7 per cent; at theatres showing pictures of other origins, 185,094, or about 32.4 per cent.

HOLLAND

by PHILIP DE SCHAAP
in Amsterdam

The average weekly attendance at all theatres throughout Holland is 1,224,135, for a year's total of 63,655,000. Of this total, 55.39 per cent of the admissions are paid to theatres featuring product made in Hollywood, 3.21 per cent to theatres featuring films produced locally, and 41.4 per cent to theatres featuring films from other countries. Of the total screen time, American films occupy 62.74 per cent; Dutch product 2.35 per cent, and all other product 34.91 per cent. Domestic films, it is seen, are not serious competition to imported product. Only one new Dutch film is in preparation.

During the past year there has been some improvement in the local admission tax picture. An important number of houses in the smaller towns now pay less than the former 35 per cent tax; that is, between 30 and 20 per cent. In the key cities, the tax remains approximately 35 per cent, but it is expected that this shall be lowered to about 25 per cent by the end of the year.

During 1953, a total of 411 pictures were imported into Holland, compared to 419 in 1952. Of the total number of imported productions, 229 were from the United States. Runner up was France, who supplied 50 pictures, followed by West Germany who supplied 37 pictures.

As of the middle of November, there were 28 theatres in the country equipped for CinemaScope and stereophonic sound, and 80 theatres equipped for CinemaScope but without stereophonic sound installations.

INDIA

by V. DORAISWAMY
in Bombay

Official sources indicate that the demand for foreign films is declining in India. The country imported 12,456,000 feet of foreign film in 1952 and last year the figure decreased to 11,466,000. In the first six months

(Continued on page 30)

They're on the way from
WARNER BROS.
 to our Exhibitor friends abroad!

"A STAR IS BORN"

IN CINEMASCOPE • IN WARNERCOLOR
 JUDY GARLAND • JAMES MASON
 JACK CARSON • CHARLES BRUFFONE
 Directed by GEORGE CUKOR
 Produced by SIDNEY LUST
 Screen Play by ROSS HART
 A Transmex Enterprises Production

**"THE SILVER
 CHALICE"**

IN CINEMASCOPE • IN WARNERCOLOR
 VIRGINIA MAYO • RITA ANGELI
 JACK PALANCE • PAUL HENREMAN
 Produced and Directed by VICTOR SAVILLE
 Screen Play by LESLIE SAMUELS
 A Victor Saville Production

**"YOUNG
 AT HEART"**

IN CINEMASCOPE • IN WARNERCOLOR
 PRINT BY TECHNICOLOR
 DORIS DAY • FRANK SINATRA
 GUY MORGAN • ETHEL BARTHOLOME
 SIDNEY HILL
 Produced by SIDNEY HILL
 Directed by SIDNEY HILL
 Screen Play by
 ALVIN E. STRAUSS • JACKIE COFFEY
 An Alvin E. Strauss Production

"BATTLE CRY"

IN CINEMASCOPE • IN WARNERCOLOR
 VAN HOFF • KIMMY EAST
 MONA FREEMAN
 HANCI GILSON • JAMES HENNINGER
 RAYMOND MASSEY • LEO HUNTER
 DOROTHY WATSON • ALICE HANCOCK
 (From Jack Kirk's sensational novel "Battle
 Cry")
 Directed by RICHARD ROSS
 Screen Play by LEO HUNTER

"THE HIGH AND THE MIGHTY"

IN CINEMASCOPE • IN WARNERCOLOR
 JOHN WAYNE • CLAUDE TRUWY
 SARAH DILL • ROBERT STACE
 JIM STERLING • PHIL HARRIS
 ROBERT NEWTON • DAVID BRIAN
 Directed by WILLIAM A. WELLMAN
 Screen Play by ERNEST K. GANN
 A Warner-Palmer Production

"MISTER ROBERTS"

IN CINEMASCOPE • IN WARNERCOLOR
 BERT FONDA • JAMES KAGNEY
 WILLIAM POWELL • JACK LEMMON
 MISS PALMER • WARD BOND • PHIL CAREY
 Produced by LUDWIG RAYWARD
 and EDNA LOGAN
 Directed by JOHN FORD

"DRUM BEAT"

IN CINEMASCOPE • IN WARNERCOLOR
 ALAN LADD • AUDREY HEPBURN
 MACKAY PAVAN
 Written and Directed by COLLETT DAVIS
 A Transmex Production

**"LAND OF THE
 PHAROHS"**

IN CINEMASCOPE • IN WARNERCOLOR
 JACK HAWKINS • JOHN COLLINS
 DOROTHY MARTIN • ALBERT HENRIKSEN
 Produced and Directed by ROBERT ROSS
 Screen Play by LEO HUNTER
 A Warner-Palmer Production

**"KING RICHARD
 AND THE
 CRUSADERS"**

IN CINEMASCOPE • IN WARNERCOLOR
 REE HARRISON • VIRGINIA MAYO
 GEORGE SANDERS • LAURENCE HARVEY
 Produced by HENRY BLANK
 Directed by DAVID BUTLER
 Screen Play by JOHN TWIST

"THE SEA CHASE"

IN CINEMASCOPE • IN WARNERCOLOR
 BOB HOPE • LANA TURNER
 DAVID FARBER • THE BETTORS
 TAD HUNTER
 Directed by JOHN LARSEN
 Screen Play by JOHN TWIST

"MOBY DICK"

IN CINEMASCOPE • IN WARNERCOLOR
 GREGORY PECK • RICHARD BASEHART
 LEO GUNN
 Produced and Directed by JOHN HUSTON
 Screen Play by RAY BRADBURY
 A Warner-Palmer Production

"TRACK OF THE CAT"

IN CINEMASCOPE • IN WARNERCOLOR
 ROBERT MICHUM • TRACY NELSON
 OLIVIA LYNN • LEO HUNTER
 Produced by WILLIAM A. WELLMAN
 Screen Play by AL T. NELSON
 A Warner-Palmer Production

"HELEN OF TROY"

IN CINEMASCOPE • IN WARNERCOLOR
 JOSSANA FODESTA • JACQUES SERNAS
 SYRCEIC HARDWICKE
 WALL MACGONNIE • STANLEY BAKER
 MONA SWINBURNE • ROBERT DOUGLAS
 TOSH THAYER
 Directed by ROBERT WISE
 Screen Play by JOHN TWIST and HUGH CORY

"JUMP INTO HELL"

IN CINEMASCOPE • IN WARNERCOLOR
 JACQUES SERNAS • KURT KASNER
 JACQUES MOSS • PETER VAN DYKE
 Produced by DAVID BUTLER
 Directed by DAVID BUTLER
 Screen Play by IRVING WALLACE

"EAST OF EDEN"

IN CINEMASCOPE • IN WARNERCOLOR
 PRINT BY TECHNICOLOR
 JULIE HARRIS • JAMES DEAN
 RAYMOND MASSEY
 Directed by ELIA KAZAN
 Screen Play by PAUL JARVIS

"GIANT"

IN CINEMASCOPE • IN WARNERCOLOR
 BOB HOPE
 Directed by DAVID BUTLER
 Screen Play by DAVID BUTLER

**"STRANGE LADY
 IN TOWN"**

IN CINEMASCOPE • IN WARNERCOLOR
 CRYSTAL GARDEN • DANA ANDREWS
 Produced and Directed by HENRY BLANK
 Screen Play by JOHN TWIST
 A Warner-Palmer Production

**"THE SPIRIT OF
 ST. LOUIS"**

IN CINEMASCOPE • IN WARNERCOLOR
 Produced by ISLAND HAYWARD
 Directed by DAVID BUTLER
 Screen Play by DAVID BUTLER

**"THE OLD MAN
 AND THE SEA"**

IN CINEMASCOPE • IN WARNERCOLOR
 Produced by ISLAND HAYWARD
 Directed by DAVID BUTLER
 Screen Play by DAVID BUTLER

"THE LION'S SHARE"

IN CINEMASCOPE • IN WARNERCOLOR
 Produced by ISLAND HAYWARD
 Directed by DAVID BUTLER
 Screen Play by DAVID BUTLER

There is only a part of the extraordinary Program of Bigness in which
 Warner Bros. Studios are engaged — entertainment to make picture-going an
 ever greater pleasure throughout the free world!

THE WORLD OVER, the free expression of advertising genius flowers and reaches new heights in the point of contact for the motion picture industry: the direct appeal to the public, on theatre front, on billboard, and on all other vehicles ingenuity can utilize. Our ballyhooing brethren across the seas do a job generally commendable, often excellent and even educational.



THAT'S an electrifying display, of course. The snarling face of Sinatra, gun in hand, and flash lettering, especially at night, make a compelling sign for the London engagement of the United Artists release. The theatre is the London Pavilion.

AND ALSO IN LONDON, the night scene at the European premiere of Paramount's "White Christmas" in VistaVision. The semi-circular "wrap-around" sign atop the modern marquee with its ribbon lettering, is particularly effective.

TELLING THE WORLD



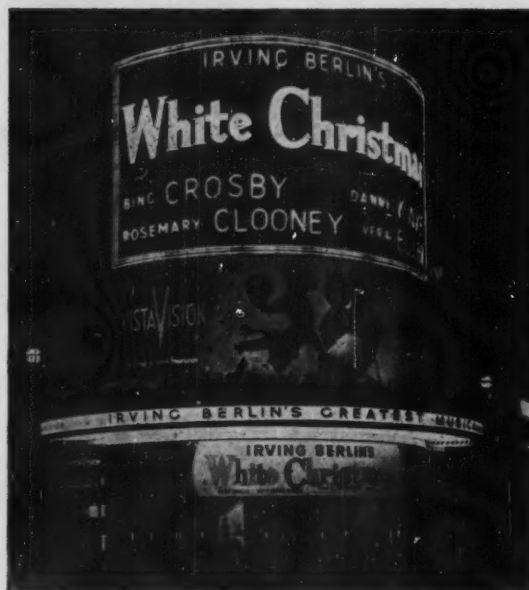
IT SAYS HERE that "Magnificent Obsession" not only has Jane Wyman and Rock Hudson, but is a great picture, and you ought to go see it. The Chinese worded front on the Lee theatre, Hong Kong, utilizes the same motif of forgiveness and regeneration as in western campaigns.



THEY WENT underground in Paris to advertise Walt Disney's "Peter Pan." The sign in the "Opera" station of the Paris subway is of extra size and notes the picture is at the Louvre theatre.



THAT'S A cardboard cable car, suspended across a major intersection of Quito, Ecuador, advertising RKO's "Second Chance" at the Pinchincha theatre. The depiction is of a climactic scene.



THIS DISPLAY is a school house, in the window of the Vroom and Dreesmann department store, Amsterdam, Holland, and advertises "Hans Christian Andersen." Above the sign, a school bell rang every 15 minutes, accompanying continuous music from a loudspeaker.





Truly international

in scope...

COLUMBIA PICTURES
INTERNATIONAL CORP.

is proud of the
record...at boxoffices
the world over...of
its great Hollywood
product...as well as the
important Columbia releases
made in such far-flung countries
as Britain, France, Germany,
Italy, Spain, Mexico,
Brazil, Cuba, the Philippines,
Australia, Austria, Switzerland...

WORLD OUTLOOK

(Continued from page 26)

of this year, only 4,230,000 feet have been imported.

Films from the United States, whose footage amounted to 5,528,000 in 1952, dwindled to 4,823,000 in 1953. Likewise, imports from the United Kingdom which totaled 3,818,000 feet in 1952, declined to 3,774,000 feet last year. This year's imports for the first six months from the United States and the Kingdom were, respectively, 2,166,000 and 1,255,000 feet.

The same official sources reveal that films from Czechoslovakia, Russia and France are not much in demand.

According to other statistics, about 240 films were imported into India in 1953 and all but about 50 were from the United States. Others were from Russia, Japan and Italy. In the same year, approximately 220 films were produced in India in the three principal producing centers in Bombay, Madras and Calcutta.

The general outlook here remains uncertain, due principally to economic factors which also have prevented any large swing to the new screen techniques. Color is coming into greater use in local production and there seems to be a concerted effort to produce more films which will be acceptable in the World Market.

IRELAND

by T. J. M. SHEEHY
in Dublin

The film trade in Ireland is quietly optimistic. The cinema is still by far the most popular and the cheapest form of entertainment, and in spite of the fact that patrons are definitely "shopping" for their films, box office receipts remain steady.

Though overheads have increased slightly and admission prices, due to a steeply graded tax system, have remained static, exhibitors are encouraged by the fact that the government, taught by past experience, has no intention of increasing admission taxes. A recent Government announcement that there will be no TV in Ireland for some years to come has also been welcomed by exhibitors.

Some indications of the industry's confidence have been seen in Dublin which represents about 70 per cent of the market.

American product still dominates the market by a very large margin but the percentage of successful British films is steadily growing. A new feature is the successful invasion by Italian films. Originally confined to Dublin's one small art theatre, these films are now being shown in two of the Dublin first run houses and receiving increasing screen time in suburban theatres. They are also drawing reasonable box office in provincial areas. Average weekly attendance for all Ireland is approximately 970,000.

While independent exhibitors are pursuing a waiting policy the major circuits are already adapting their cinemas to wide screen presentation. The public is no longer



A WELCOME TO AUSTRALIA for Eric A. Johnston, right, president of the Motion Picture Association of America. He is received at the Sydney airport by Roy Brauer, managing director for Columbia, and Clay Hake, Paramount managing director. With Mr. Johnston is his press liaison, Leo Hochstetter.

attracted by the novelty of the wide screen, but is drawn in unusual numbers by the better wide screen films. The novelty and attraction of 3-D is dead.

Irish exhibitors, both 35mm and 16mm, feel they have no major worry unless there is a decline in quality, especially in story content, of the product offered them.

ISRAEL

by ALBERT DE MATALON
in Tel-Aviv

Average weekly attendance at Israel's more than 130 cinemas is 480,000, according to published reports. Of this total, 1,500 attend theatres screening product made in Israel; 270,000 attend theatres featuring product made in Hollywood, and 208,000 attend theatres featuring product from other countries.

The public generally is very "film-minded" and appreciative of high quality American product. The new screen techniques have been immensely popular, although the question of import licenses necessary to get the equipment has held up any large-scale move to the new dimensions.

An indication of the popularity of motion pictures here was seen in the organization of, and the reception to, a week-long "film festival" held in Haifa in October. Participating were government representatives, members of the diplomatic corps whose countries were represented in the films shown, foreign distributors and members of the Israeli film production and exhibition branches.

ITALY

by DR. ARGE0 SANTUCCI
in Rome

The 1954-55 season is expected to be a new record in the gross receipts which are estimated to exceed the amount of 105 billion lire (about \$170,000,000) corresponding to about 780,000,000 tickets sold in 1953-54.

The expected increase of gross receipts depend on the increase in number of admis-

sions as well as on the increase in admission prices.

The popularity of motion picture entertainments keeps increasing in Italy year by year, while the opening of new movie houses brings in entirely new patrons in those small towns, chiefly in south Italy, where there were no theatres at all previously.

The number of tickets sold will be higher than ever before, principally as a result of the new screen techniques which have been adopted by all the most important exhibitors. It is estimated that 1,000 theatres will be equipped by the end of this year and that not less than 2,500 will be equipped by the end of the 1954-55 season, which is more than one-third of the 7,000 theatres considered important by distributors from an economic point of view.

The average ticket cost is estimated to have increased by about 10 per cent this season when compared to last season's average, chiefly in consequence of the increase of the admission tax already enforced by the Government. Figures of the average price of tickets in most recent years show a constant yearly 10 per cent increase.

The ticket cost was also affected by the new expenses faced by exhibitors for modernizing and equipping their theatres with the new screen techniques.

Approximately 300 American feature films are expected to be released in this season which is also in accordance to the MPAA-ANICA agreement. However, it is estimated that Hollywood product will receive more than 60 per cent of the gross receipts, thus getting a higher share of the global amount than in the past season.

The total production of the current year is estimated at about 140 feature films. It is probable, however, that it will drop to 100 features or even less in the next season, since little new production will be undertaken until the present legislation situation is clarified.

Statistically it is reported that the average weekly attendance at all theatres in Italy is 14,735,055. The average weekly attendance at theatres showing pictures produced in Italy is estimated at 4,612,072. The average

(Continued on page 32)

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Directed by JOHN STURGES



THE SHOWMANSHIP COMPANY

WORLD OUTLOOK

(Continued from page 30)

weekly attendance at theatres showing pictures produced in Hollywood is estimated at 8,944,178 and the average weekly attendance at theatres showing pictures produced elsewhere at 1,178,805.

About 90 per cent of the tickets are sold by theatres important from an economic point of view, with only 10 per cent sold by church and trade unions theatres and such.

JAPAN

Japanese producers have been heartened by the world-wide reception to some of the country's carefully designed artistic productions. The success of "Roshoman" has since been followed by critical and box office approval of "Ugetsu" and "Gates of Hell," both in Europe and the United States. Admittedly, however, such pictures are quite different from the general run of the approximate 270 pictures turned out locally each year.

In the fiscal year from April, 1954 to March, 1955, the Japanese government is permitting a total of 160 pictures to be imported from abroad. Of this total, 121 will be imported from the dollar area, mostly from the United States; 15 from the sterling area and 24 from those areas outside both the dollar and sterling areas. This represents a reduction of approximately 20 per cent, both in the number of pictures and in dollars allocated compared to 1953-54.

The Motion Picture Association of Japan, EIREN, estimates that total attendance at Japan's 3,750 motion picture theatres in 1953 was 820,000,000, 72 per cent of which is said to have been at theatres featuring domestic product and 28 per cent at theatres featuring foreign product.

The 72 per cent for attendance at Japanese product is far in excess of the 62.3 per cent Japanese distributor revenue percentage for the year. EIREN attributes this to various causes, notably the wider distribution of domestic product in outlying spots, where admissions are low.

EIREN says that the ratio between American and other foreign product would correspond roughly to distributor revenues.

LEBANON

by IBRAHIM ZEIN
in Beirut

Lebanon is not a motion picture producing country, but a very important "consumer." All pictures thus are imported, with the United States being the biggest supplier. Following the United States, in the order of their importance are Egypt, France, Italy and England, with occasional pictures being supplied by India and Spain.

In general, business has been on a very high level in the past year. About 50 per cent of all the pictures shown were of American origin, and 30 per cent were Egyptian pictures with Arabic dialogue. Box office receipts of American and Egyptian pictures were approximately the same, however, since the Arabic dialogue productions bring a higher price of admission.

No regulations of any sort govern the import of motion pictures since foreign exchange and hard currency have been decontrolled. Lebanese exhibitors can spend as many dollars as they wish for motion pictures and equipment, something, it would appear, quite unusual in the world market today.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Production here is being reorganized by the big four of the industry—the trade's own bank, the semi-official Banco Nacional Cinematografico; Cinex, recently formed by the government to control distribution of Mexican pictures abroad; and the oldline independent distributors, Peliculas Mexicanas and Peliculas Nacionales—with the aim of improving quality. Formation of Cinex was prompted by dwindling playdates, to an average of two to three days a week in Central and South America.

Hollywood continues to dominate film scene here. But there is marked competition from really good Mexican and some European product—particularly Italian and French.

Undaunted by the adamant stand by the Mexico City Amusements Supervision Department against allowing hikes from the ceilinged 24-cent and 32-cent admission

prices, enacted in December, 1952, exhibitors induced the National Cinematographic Industry Chamber to continue the fight. There is an economic depression, but business is good, as is demonstrated by the following attendance figures, supplied by the National Exhibitors Association:

Average weekly attendance at all Mexican theatres, 1,238,750; average weekly attendance at theatres showing Mexican product, 557,437; average weekly attendance at theatres showing Hollywood product, 619,372; and average weekly attendance at theatres showing pictures produced elsewhere, 61,937.

NEW ZEALAND

by R. A. USMAR
in Wellington

Despite the slowness of the new techniques to penetrate the local motion picture scene, the present and the future of the industry here appear to be very bright. The general excellence of the American and British product has been attracting record crowds to all theatres.

The only circuit to have made any extensive switch to CinemaScope has been 20th Century-Fox's associate company, Amalgamated Theatres, which has installed the necessary equipment in 12 or 13 houses. Although the results have been most satisfactory, and certainly have gone a long way in creating the current general excitement in films, the other distributors have been cautious in following suit, preferring to wait and see what might be coming next in the way of some sort of standardization.

The general standard of living here is high and there is practically no unemployment. Reflecting the times is a deal of theatre construction activity. Of the total number of films imported, the vast majority are of American origin.

Television is a bugaboo which local exhibitors won't have to worry about for at least three or four years, since the Government has voted to wait a while, in order to study the various types of TV developments abroad, before going ahead on a service here.

NORWAY

by FINN NYMANN
in Oslo

The still unsettled but very generous assistance to the producers of domestic films from the Government, has created a real boom in Norwegian production. Yearly product, usually numbering from three to five, this year zooms up to a huge 20 or more.

The Government's subsidy plan is due to change in character, but as it is now any producer can get up to 300,000 kroner per film. Press, public and government authorities are very dissatisfied with the subsidy's form and are trying to find other arrangements next year. As it is now, practically anybody can get this assistance, with no particular accolade to worthwhile product. The increase in production has wrecked

(Continued on page 34)

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"CRY VENGEANCE"



"THE BOB MATHIAS STORY"



"TONIGHT'S THE NIGHT"
COLOR BY TECHNICOLOR

WORLD OUTLOOK

(Continued from page 32)

havoc with this season's playoffs, since the municipal cinemas feel morally obliged to give Norwegian films, even the mediocre ones, the best houses and playing-time.

3-D is already a closed and forgotten chapter, which didn't even create any initial interest. Neither is the public or press much concerned about wide-screen. CinemaScope has created some interest, but rather on the mild side, with everyone feeling that gimmicks alone are not sufficient. All agree, however, that films, especially American pictures, have gone up tremendously in quality.

The average weekly attendance at all theatres in Norway climbed from 589,000 in 1950 to 641,663 in 1953, although last year's figure represents a decline from the high of 656,243 in 1952. The total gross for the years 1946-1953 was N. kr. 422,522,558, or which domestic production received only N. kr. 27,771,455, or 6.57 per cent.

PAKISTAN

by B. A. SHAH
in Karachi

In spite of import restrictions, recession in business activities, controls and their aftermaths, the motion picture industry is making rapid strides in Pakistan. However, the fact cannot be denied that the home industry has produced hardly three outstand-



FROM Italian journalists. Actor Marlon Brando, left, star of Columbia's "On the Waterfront," receives from Domenico Meccoli, president of the Italian Federation of Motion Picture Newsmen, the special cup awarded during the last Venice Film Festival.

ing films. The industry which claims to have produced 47 full-length films and about 100 short reels offers a bright picture of 1954. A dozen pictures were completed and released by September end and as many more are likely to be completed by the close of the year.

Enthusiasm for CinemaScope is gaining momentum. But for the shortage of capital, at least half the cinema houses in the urban areas should have been equipped already with wide screen.

There has been no accountable decline in the box office collections although there were no fresh imports of Indian films of which a dozen, lying at the docks for the past 18 months, were released September last.

Information gathered from Tax Office indicates that the average weekly attendance at all the theatres in Pakistan exceeds 1,500,000. The film audience in theatres showing Pakistan films is, however, not more than 450,000. Pictures produced in Hollywood are gaining popularity. According to Tax Office reports, the average attendance per week in theatres showing Hollywood films is now 225,000. Meanwhile, the film audience in theatres showing pictures produced elsewhere, including India and Great Britain, is estimated at 825,000 per week.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Business activity in Puerto Rico will continue at high levels in the latter part of 1954 and probably during 1955 when the Commonwealth Government will put into effect a public works construction program involving an expenditure of over \$19,000,000, and due to the fact that the number of new factories will continue to increase, thus boosting employment figures, at least for the next few years.

However, comparative figures showing average monthly collection of taxes on motion picture theatre admissions in Puerto

Rico for the first half of 1954, and 1953, show the impact of television on motion pictures here. Television has been on the air in Puerto Rico since March 29, 1954, and the figures show that admissions at theatres started to drop during May, and have continued dropping ever since that month for the rest of the year. There are about 40,000 TV sets in operation now in Puerto Rico.

The decrease in movie attendance for the months of May, June and July 1954, compared with the same months of last year, when there was no television in operation in Puerto Rico, indicated the unfavorable effect of this type of modern entertainment in the motion picture exhibition business in this island. Another cause may be in the increase in the number of drive-in theatres where five or six persons get in for the admission price of one car at practically the same price as a single admission to a first run movie house in the San Juan metropolitan area.

SPAIN

by JOSEPH E. DORRELL
in Madrid

The total supremacy of American films is being maintained in Spanish theatres in spite of the Spanish production increase. It is true that the number of films produced has increased by 25 to 30 per cent, but average quality has not improved, but actually has decreased.

Spanish companies are busy making films only to fill the gaps in programmes of poor quality, and those films which seem to be more expensive are usually of bad artistic quality. An exception to this is "Comicos," directed by Juan Antonio Bardem, although it commercially was not too successful.

New techniques will dominate the Spanish market soon, but in the form of CinemaScope and wide screen. 3-D has failed. The pictures presented first in 3-D have been run again in normal, flat projection.

During the past summer several theatres were equipped for CinemaScope and wide screen systems. The first theatre has been welcomed by the public who cheered the system but decried the poor quality of the films.

Most of the important circuits are equipping their theatres, but it will take one year before it may be said these systems have conquered the Spanish market. Most theatres are installing their CinemaScope without stereophonic sound.

The average weekly attendance at all theatres here is 14,829,620. Of this total, 1,523,120 or 10 per cent is for Spanish product; 9,630,000 or 65 per cent for Hollywood product, and 3,676,500 or about 25 per cent for all other product.

SWEDEN

The new techniques are having some trouble getting a start here, principally because of the costs involved in re-equipment. Those theatres, however, which have converted, have had generally fine results at the

(Continued on page 36)

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SCOTT BRADY • JOHANNA MATZ • RAYMOND BURR

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WORLD OUTLOOK

(Continued from page 34)

box office. Local production, which was down in 1951, seems to be on the way back, with the number of color films increasing, as well as the number of films of quality which might have an appeal in the world market.

The average attendance at Sweden's 2,583 cinemas is approximately 1,300,000. Of this total, 390,000 are admissions to theatres featuring Swedish product; 637,000 to theatres featuring Hollywood product, and 273,000 to theatres featuring product from other countries.

SWITZERLAND

by ARTHUR GOEPFERT
in Zurich

Television as a new medium and wide screen as a new technique still have not made a great impression on the film business here in Switzerland. There are no noticeable inroads on normal film activity and there doesn't seem to be any danger that this will happen in the near future. 3-D (almost forgotten by now) and Cinema-Scope were sensations in their first appearances. Now the novelty value has spent itself and cinema patrons again look for good stories, no matter how high, wide or deep. Television is finally getting a place in the

consciousness of the people after a very slow start. The Swiss are known to be careful. They don't take fast and outright to new-fangled and tricky ideas or inventions. What's more, TV has quite a few violent enemies, all the more so because TV in Switzerland is government owned. There are a lot of voices damning the "squandering" of tax money for TV while the sets are still too expensive for the so-called little man to acquire. Just the same, the movie men are careful these days. There aren't any new houses being built. Everybody is watching.

Only one Swiss film was made this year. It's "Uli, The Farmhand," a Gloria-Production. All the actors were Swiss and the film was planned as a prestige production, made in remembrance of Jeremias Gotthelf, the poet who wrote the story of Uli and who died just a hundred years ago. In Hannes Schmidhauser Gloria films have discovered a marvelous new actor. Mr. Schmidhauser is a professional stage actor, much better known for his amateur soccer playing which brought him into the Swiss national soccer team.

Hollywood films, which in number represent about 50 per cent of all films shown here annually, actually occupy about 65 per cent of total screen time. Swiss films, although few in number, always get extended runs and occupy about 4 per cent of the total screen time. The remaining 31 per cent of the time is taken up with films from other countries such as Germany, France, Italy and Great Britain.

SYRIA

The political unrest here in the last year had a direct and adverse effect on the business at the motion picture theatres. Both exhibitors and distributors suffered accordingly. Now, however, since everything is quiet, the outlook would seem to be good.

The year's highlight was the Damascus International Trade Fair, held in September. The undisputed star of that show was the presentation of Cinerama—its first presentation outside of the United States. Its success was spectacular and far-reaching.

The Government continues to maintain strict control on all film imports, with import licenses and foreign currency still very difficult to come by. The largest supplier of films is the United States, followed by Egypt, France and Italy. The average weekly attendance at all theatres is approximately 750,000, of which 375,000 are to theatres featuring American films, 300,000 to theatres featuring Arabic-dialogue Egyptian films, and 75,000 to theatres featuring the product of all other countries.

UNION OF SOUTH AFRICA

by S. M. KIRSCH
in Cape Town

This year, more than ever before, South African Import Control restrictions have heavily marked and bespoiled the normally bright face of the film industry here. The

(Continued on page 38)

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WORLD OUTLOOK

(Continued from page 36)

restrictions, which now are expected to be lifted at any moment, have weighed like an anchor around the collective neck of theatre men.

That is not to be interpreted in the light of the business being at a standstill—far from it. But distributors and exhibitors here have been denied the advantages of the new theatre mediums such as CinemaScope and VistaVision, true stereophonic sound, etc., by the "powers-that-be" in that import of such things as anamorphic lenses. The fact that most of the major studios today are producing in one or other of these mediums, explains why a great many of the pictures that fill South African screens today are reissues.

Hope has risen and has fallen intermittently in the industry's key men as South African Minister of Economic Affairs, Eric Louw, periodically makes statements regarding the easing and the ultimate lifting of all import control. That these statements are made in good faith is neither doubted nor deprecated, and while the motion picture industry here is not the entire mainstay of the country's economies, it is justifiably felt that it plays an all important part in the economics of the state with its direct revenue-bearing rewards to the extent of thousands of pounds a year in film import duties and theatre seat taxes, not to mention the employment of vast staffs throughout the land, both from the theatre and the production points of view.

To rub salt into the wound as it were, there is, in the sense of film and film equipment manufacture, no home industry here that these restrictions protect.

Mr. Louw, in his most recent address promised that by the middle of next year many of the controls will have gone, and that by the middle of 1956, control, as such, would be a thing of the past. The process, he said, had to be a gradual one, in that the various factors in the country must be given the full opportunity of adjusting themselves to the new conditions as they arose.

The biggest and most important news item to hit this country in recent times was the announcement made by Loew's to the effect that Metro was planning a 20-theatre circuit throughout South Africa and the Rhodesias. The plans, which indicate solid confidence in a country of relatively small population, provide for several downtown houses in the larger key spots like Johannesburg, Durban, Cape Town, Bulawayo and Salisbury, with small neighbour theatres in the more important outlying districts.

The complex racial makeup of South Africa is the basis normally of more-than-usual heavy censorship in regard to motion pictures, in common with other public property like magazines and books. This censorship continues unabated, and if anything, with the passing of time, even appears to be assuming unwieldy overweight.

The public is still shopping for its picture

(Continued on opposite page)

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PENSION SCHOELLER—PENSION SCHOELLER
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"Nine Frenchmen and a Girl"

Edith Piaf and Les Compagnons de
la Chanson

"A Champion's Reward"

Jesse Owens—John Davis—
Paul McVey

WORLD OUTLOOK

(Continued from preceding page)

entertainment, and the trade, as a result, is not as brisk as it should be, or could be were the exhibitors not forced to draw to such a large extent on re-issues as pointed out earlier. However, the promised lifting of the import restrictions may quickly change the picture.

VENEZUELA

by **MONA LONDON CALDWELL**
in Caracas

Business here has declined from the 1953 level. Competition from television and the problem of "over-seating" are responsible for the decline in the Caracas area.

There are 12 CinemaScope complete installations in Caracas, and about 50 houses in the entire Venezuelan territory equipped with wide screens. In Caracas only one new theatre has been opened during 1954, and 10 in the entire territory.

Two major circuits, one operating in Caracas only, and the other operating in Caracas and interior have formed a company called Consorcio Venezolano Cinematographico. The aim of this combine is to purchase European product and to function as both distributor and exhibitor. They will buy around 60 Italian pictures per year, 20 French and other European films. This combination may endanger the interest of the American film industry, as preference will

be given by these circuits to their own importations. Between the two circuits they control about 120 theatres in the entire territory.

Bolivar Films has discontinued feature production but continues with some publicity films and news reels of national events. Tiuna Films has branched out under the management of Manuel Socorro and its news reel films, touching events not only in Venezuela, are shown in most of the theatres.

Caracas now has ample laboratory facilities for making prints, trailers, etc. There are no changes to date in regulations of any kind. In some instances where houses are completely equipped with CinemaScope, prices have increased to Bs. 5 or \$1.50 from Bs. 4 or \$1.20.

The film-going public has become more discerning in choosing its entertainment. Where such films as the Tarzan type, those melodramas with oriental settings, western, serials, etc., previously were popular they now seem to have lost their appeal. Good musicals with international appeal and sophisticated films are considerably more in demand.

There are still two commercial and one Government television stations functioning. To date the commercial stations are in the red. Sponsors are afraid to invest their money in this medium as only 40,000 sets have been sold in Caracas. Beside the local programs, they are exhibiting some very old films imported from independents in the United States and Argentina.

YUGOSLAVIA

by **STOJAN BRALOVIC**
in Belgrade

The outlook for the 1954-55 film year here is just about what it was for 1953-54, with production costs continuing to rise steadily. However, with some new equipment on hand and the experience gained in the techniques of others—through co-productions, the quality and the efficiency of Yugoslav production are expected to get better. Expected to disappear entirely are the frequent cases of films, representing lots of time, money and labor, simply disappearing after their production is completed for one reason and another.

The most recent case of the above involves this country's first co-production effort, "Dalmatian Wedding," produced in cooperation with a German firm, which was banned from showings here on the ground that it was "unworthy of Yugoslav culture and traditions."

In addition to the co-productions, the six local film producing companies will, in the coming year, make 13 features, 60 news reels and 110 shorts, including documentaries on various educational and cultural subjects.

The average weekly attendance at all motion picture theatres here is approximately 1,500,000, of which 300,000 would represent admissions to theatres featuring Yugoslav product, 1,000,000 to theatres featuring U. S. product, and 200,000 to theatres featuring the product of other countries.



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By **GEORGE SCHUTZ**
Editor of *Better Theatres*

WITH wide-screen technique now established in the production of motion pictures having world-wide distribution, it remains only for continuing conversion to it of theatres throughout the world to make the wider screen image, with its greater physical scale and pictorial volume, the new standard format of the art.

Whether present means of achieving that format become standard is quite another matter.

This new format is not so readily adaptable as the old one to the variety of conditions of exhibition presented by the universality of the motion picture, but the problem of giving it world-wide application is not so difficult as at first it seemed. Not at any time did the medium achieve uniform quality of presentation, always there have been theatres of location and limited revenue which imposed restrictions upon the manner of presentation. Even small theatres in the United States have found the extreme picture proportions inherent in the CinemaScope system reasonably adaptable. Other productions made for wide-screen presentation contemplate picture proportions substantially under 2-to-1.

To take fullest possible advantage of wide-screen technique the screen should extend across most of the width of the auditorium. Fundamentally a part of the objective is domination of the field of vision, therefore the picture should be as large as structural conditions permit, while vision of it should not be effectively invaded by surrounding by framework.

EQUIPPING FOR THE PICTURE

Projection light sources developed during the past year have reduced the problem of screen brightness for this larger picture to the vanishing point for most theatres. Efficient reflector lamps are now available which can produce 24,000 screen lumens, and upwards to around 30,000, with standard and CinemaScope film frames. Thus the majority of theatres can present a wide-screen picture sized for perception of detail throughout the auditorium, and lighted for proper color balance, with a diffusive screen, which latter in most cases makes curvature a matter of incidental preference rather than technical necessity.

Such an installation naturally affects an existing seating plan; however, immediately practical purposes can usually be adequately served without considering more than some four or five of the front rows. Even these chairs need not be removed—they merely become undesirable.

Among critical items of equipment, besides adequate light sources and projection lenses which match the speed of the lamp to provide an efficient optical system, rock-

steady projectors should be mentioned. Old mechanisms often are not capable of maintaining a rock-steady picture, whereas a screen image of increased magnification, and vision of greater acuity which the larger size produces, combine to amplify the effect of an unsteady projector.

IMPROVEMENT OF SOUND

Widening of the picture inevitably suggested a series of speakers ranged at more or less equal intervals behind the screen, providing for reproduction of sound related in space to the pictorial source of the sound. This latter quality is generally referred to in the United States as "directionalism." That combined with other qualities constitutes, for practical purposes, stereophonic sound.

Stereophonic sound originally was an integral component of CinemaScope technique. It no longer is required, but the advantages of stereophonic sound have lost none of their validity thereby. For wide-screen technique to approach the full measure of progress of which it is capable, three screen speakers are necessary, meaning, of course, three channels of amplification.

For the smaller theatres, "directionalism" may seem dispensable. But in any theatre localization of sound through the speaker system releases the audience from absolute dependence upon the eyes to identify the sound with the source. And in any theatre a multiple-point system of reproduction gives greater fidelity than a single speaker. It is a device to simulate the conditions of natural hearing.

For reproduction of CinemaScope pictures with four-track stereophonic sound, magnetic reproducers are necessary. An increasing number of other productions, however, are available with optical tracks recorded for three-channel reproduction by the Perspecta system. Thus with magnetic sound heads, and a Perspecta Integrator, plus three channels of reproduction, a considerable percentage of available film product can be presented with three screen speakers.

The two methods now available for projecting a larger, wider picture—anamorphosis and cropping the height of a standard film photograph at the aperture—seem definitely capable of serving the needs of the industry for a long time to come. Whether current researches and experimentation produce successors to them is a question for the future.

Whatever advantages Todd-AO 70mm film, horizontally projected VistaVision, and perhaps even other developments may prove to have, what they will achieve will be a bigger, wider picture. And that can be presented by substantially any theatre, indoor or drive-in, with techniques and equipment available now.

Views of Theatres Overseas

Picturing playhouses representative
of exhibition in many lands.

REGAL THEATRE

Aberdeen, Scotland

The first theatre erected in Britain in 15 years, the Regal Cinema in Aberdeen was opened last summer as an operation of the Associated British Cinemas. The structure was actually started in 1939; the war prevented further work and the necessary building license for its resumption was not issued until late in 1953. The original archi-



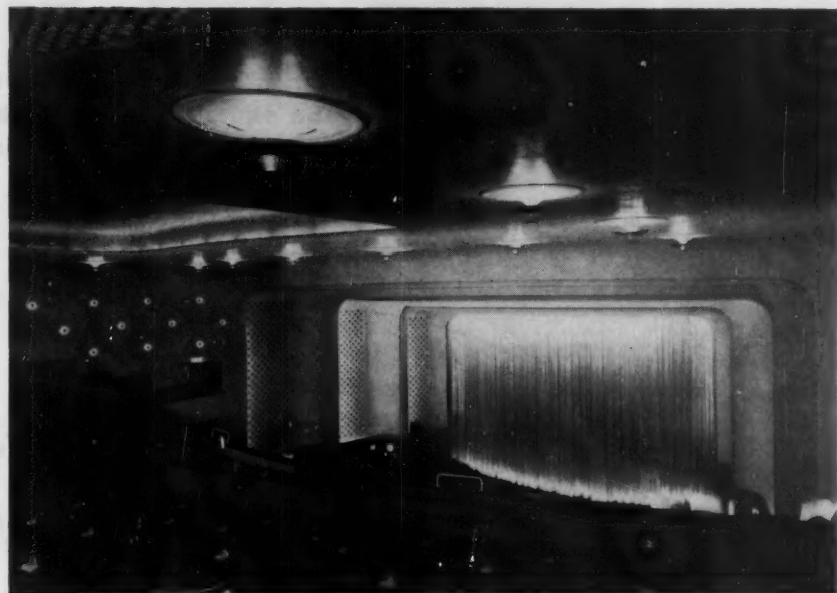
tect was William R. Glen, since deceased; architect for completion of the project was C. J. Foster, designer for the A. B. C. organization. The Regal seats 1,900.

Upon resumption of the project, the original design was modified to provide for the new motion picture technique. Built of granite, the building is of castle design appropriate to the area. The facade has a modern marquee, however, and entrance doors are all-glass. Vestibule walls are plywood and an undulating ceiling conceals light sources.

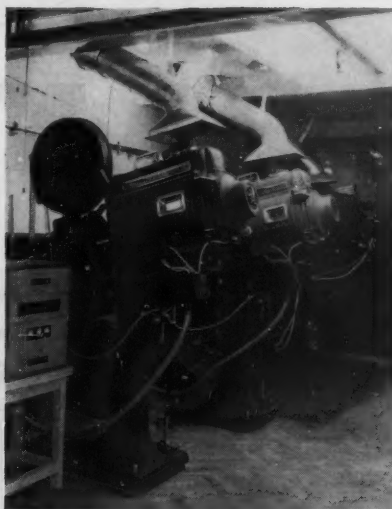
The box-office is inside the lobby, centered between stairs to the balcony. Associated with the box-office is a confectionery stand.

The auditorium scheme is dominated by a proscenium arch ranging out into the auditorium in a series of splayed forms. The screen opening itself is 46 feet wide. Lower wall surfaces are finished in a leather-like fabric, upper areas in a cloth of satin sheen in a mushroom brown. The seating plan employs stagger. Illumination is predominantly by fluorescent lamps in ceiling cornice coves.

The Regal has Ross projectors with Peerless Magnarc lamps, while the sound system is a Westrex stereophonic installation, for both magnetic track and Perspecta reproduction. The picture for CinemaScope is 46 feet wide.



The auditorium of the Regal in Aberdeen (above) has a proscenium opening 46 feet wide, and CinemaScope productions are projected to the full width. . . . Below is the entrance lobby in which is located the box-office just beyond a vestibule.



The spacious projection room of the Regal, equipment of which includes two Ross projectors and Peerless Magnarc lamps. The Regal has a Westrex stereophonic sound system with magnetic soundheads and Perspecta equipment. The screen is a Harkness 46 by 20 feet, 6 inches.

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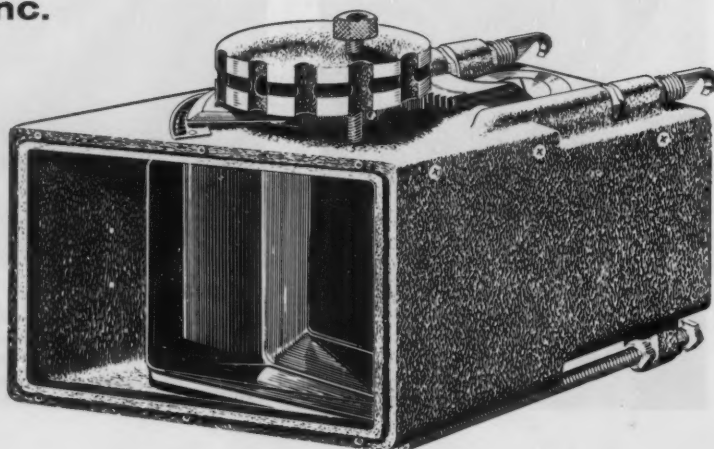
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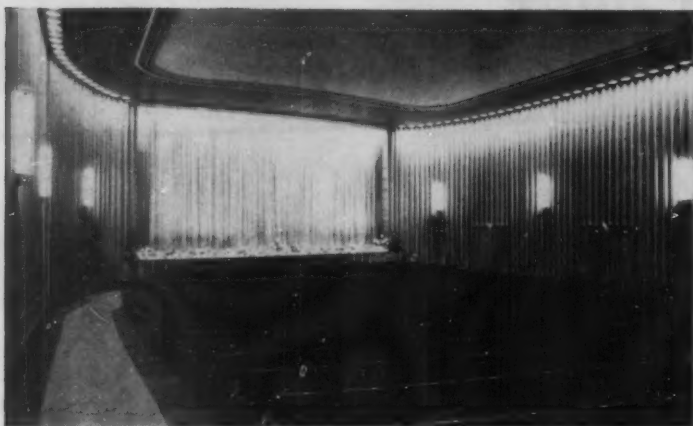
**Readings may vary up to 5% plus or minus due to variable factors in testing condition and equipment.*

super panatar

Variable Anamorphic Lens

(PANAVISION, INC. LOS ANGELES 25, CALIFORNIA)

VIEWS OF THEATRES OVERSEAS continued

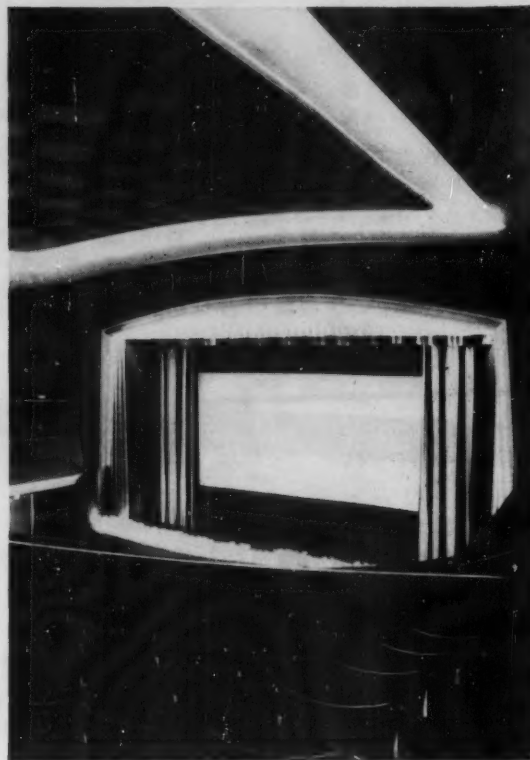


UNIVERSUM THEATRE
Bad Breunach, Germany

One of the first wide-screen theatres in Germany, the Universum (auditorium above, foyer below) presents a 40-foot picture. It seats 735.

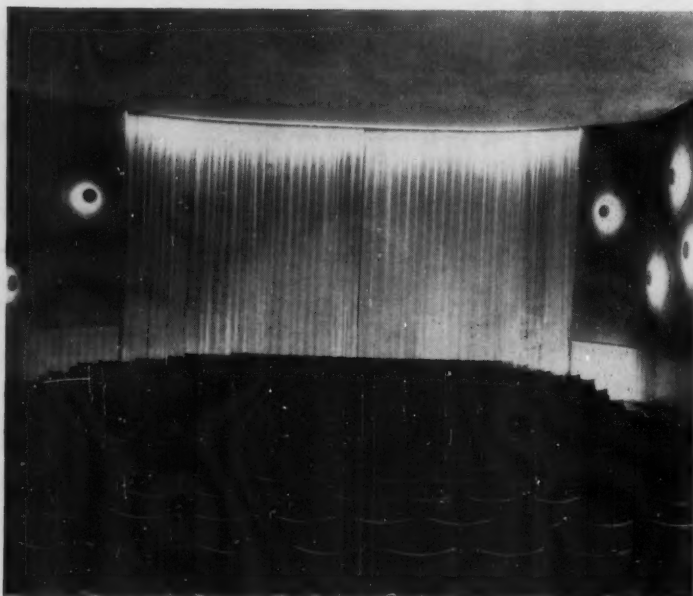


WELTSPIELE THEATRE, Hannover, Germany



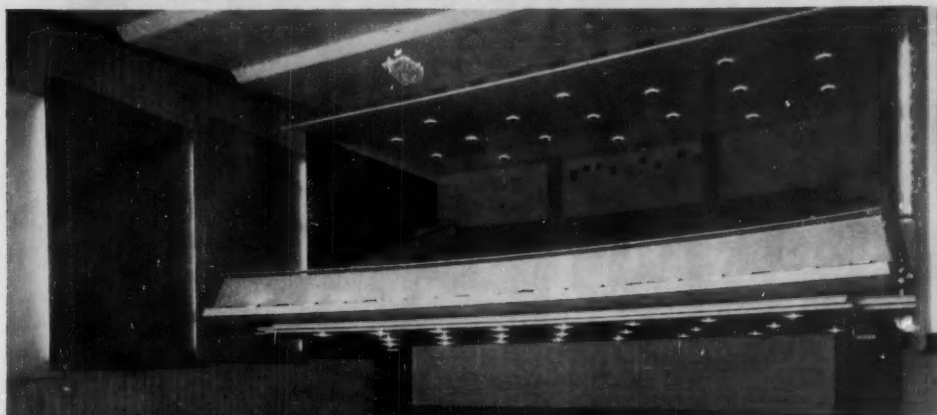
The Welspiele is fully equipped for wide-screen projection and stereophonic sound. Seating 1,100 on two floors, its CinemaScope picture is 34 feet wide.

DIE KAMERA THEATRE, Karlsruhe, Germany



Fully equipped for the new motion picture techniques, Die Kamera theatre is being used partly as a test house by Siemens & Halske Aktiengesellschaft of Berlin, manufacturers of projection and sound equipment. It seats 1,000. A section of the foyer is shown at left.

VIEWS OF THEATRES OVERSEAS continued



CINEMA ARISTOU Bellinzona, Switzerland

The Cinema Aristou, pictured here in two views of the auditorium and one of the foyer, was recently opened in Bellinzona, an Italian-speaking area of Switzerland of about 12,000 population. It is operated by G. Volonterio, who also has two theatres in Lugano. In its architectural forms the Cinema Aristou expresses the simpler, functional principles of design which have come boldly into European theatre design since the war. A feature of the foyer is display windows for local shops; they can be seen extending across the mezzanine.



TWO OF MADRID'S NEWEST THEATRES. . .

The Amaya (foyer view, lower left) and the Bulevar (auditorium, below).



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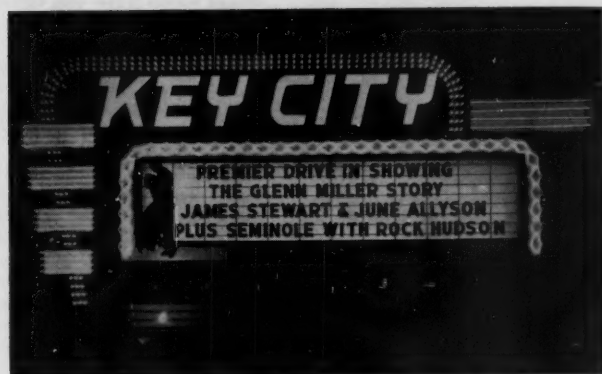
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Shown is an installation for the Key City Drive-In, made by the Thomas Neon Sign, Abilene, Texas; and another for the Starlite Drive-In made by Empire Neon Co., Rochester, N. Y.

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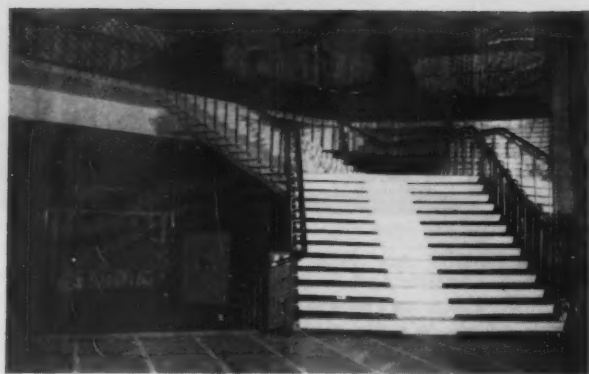
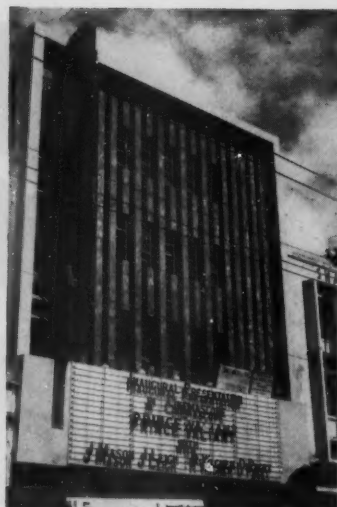
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THEATRE

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CITY and STATE

VIEWS OF THEATRES OVERSEAS continued



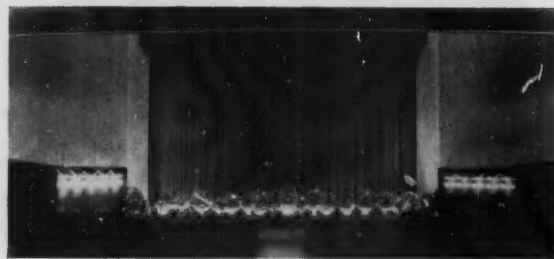
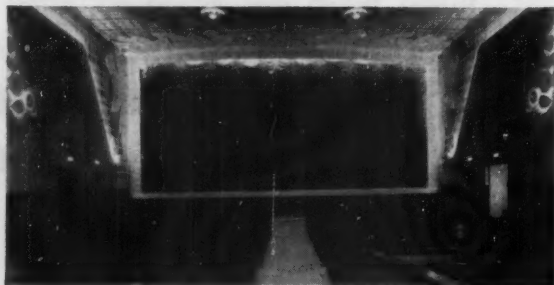
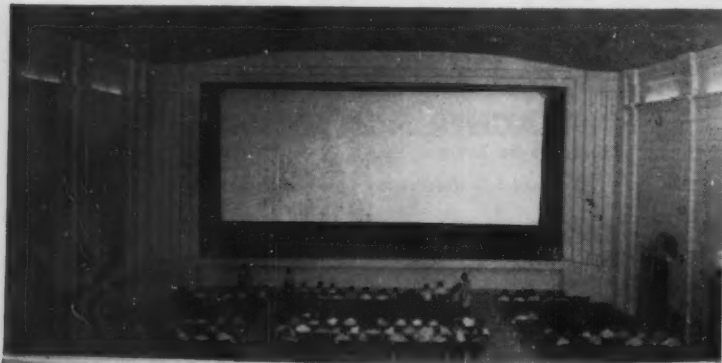
EVER THEATRE Manila, Philippine Islands

The capital of the new republic of The Philippines has acquired one of the world's great theatres in the structure recently erected by Luzon Theatres, Inc., long prominent in the theatre business in the Islands as an operation of the Rufino family. Called the Ever, the theatre gets its name from the first name initials of Esther, Vicente, Ernesto and Rafael Rufino. The distinctive marquee may be seen in the front view at upper right—it has a white screen striped in neon, against which the current attrac-

tion is spelled out. The floor of the main foyer (left) is grey and white striped marble. Foyer ornamentation features an abstract sculpture made of wire and other metallic forms. The general interior scheme uses natural materials, including wood, with subdued coloration which includes black, grey and off-white. Bright colors are employed for accent, however, as at the box-office, which is red Vitrolite, and doors—those leading to the auditorium are yellow, those to the balcony and loges blue. The auditorium seats 1,308. Chairs are American Bodiform throughout. The auditorium ceiling is acoustic plaster with wood beams. The Ever is completely equipped for CinemaScope, with a curved screen and the screen curtain following the contour of the front wall. Projectors are Simplex X-L, lamps Strong supplied by a Hertner motor-generator. Sound equipment is a Westrex stereophonic system.

IN MALAYA, PAKISTAN, TURKEY . . .

The auditorium below is that of the Cathay Cinema in Penang. One of the theatres of the Cathay Organization, prominent Malayan theatre operators, this theatre is shown as recently reopened after remodeling. Seating 1,100, it now presents a picture 48 feet wide. . . . At upper right is pictured the auditorium of the Capital in Karachi, Pakistan, where the new picture width is also 48 feet. . . . The auditorium at lower right is that of the Yeni Melek theatre in Istanbul, which also has been converted to wide-screen.



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VIEWS OF THEATRES OVERSEAS continued



NIKKATSU THEATRE, Tokyo, Japan



Applying modern western principles of construction and of motion picture theatre design, Tokyo's newest theatre, the Nikkatsu, is said to represent an expenditure of about a million dollars, including equipment. It is fully equipped for the new techniques, with a Westrex stereophonic sound system. The Nikkatsu, pictured above and below in two views of the auditorium, one of the front, and one of the foyer, seats 1,500. On the fourth floor is a club for businessmen.



FILMPALAST THEATRE, Freiburg, Germany



Seating 967, the Filmpalast has a screen full width of stage.

DU MIDI THEATRE, Amsterdam, The Netherlands



The Midi is a new theatre, called typical of well-equipped Dutch film theatres. It seats 785.

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Exhibitors Abroad Hail Wide-Screen

Westrex Engineer Observes Conditions Reflecting Progress of Theatres in India and Other Asian Regions.

By DR. JOHN G. FRAYNE

An opportunity to visit theatres throughout the major cities of the world, representing diverse races, languages, and cultures, and under a wide range of climatic conditions, was given the author on a recent round-the-world trip. One common denominator was the universal interest in American motion pictures, an interest which exceeds by far that shown for pictures produced by any other country.

Exhibitor reaction abroad to 3-D quite paralleled that in the United States—some favorable, some unfavorable. They cited "Kiss Me Kate," in the 3-D version as proof that the public would still go to see good 3-D pictures. There seemed to be no depression, generally speaking, in the motion picture theatre business. Houses seemed to be filled practically everywhere, new theatres were being built all over the Orient, many of them ornate. The local architects are, however, incorporating the latest ideas in acoustic treatment, the most modern indirect auditorium lighting is being installed, and provision is being made for the widest possible screens, as well as comfortable seating facilities. Air-conditioning—a vital necessity in the tropics—is gradually being incorporated in new theatres in those regions.

I had the opportunity of attending CinemaScope showings and found the reaction very favorable. Theatre managers with whom I talked attributed the success of these pictures, in part, to such technical features as the wider screen, excellent color and stereophonic sound.

In general, the recommended 2.55 screen ratio was maintained in spite of screen widths as small as 32 feet in some cases. Every CinemaScope house visited had surround speakers.

CinemaScope Over Wide Area

India had about ten installations. I attended openings at Colombo, Ceylon and Madras, India. In Hong Kong, Manila, Japan, Singapore, and Djakarta a number of theatres were so equipped. In European countries, such as Italy and France, the reception of CinemaScope pictures was very favorable. In England, CinemaScope installations were in evidence in the larger cities. At the time of my visit, PerspectaSound had

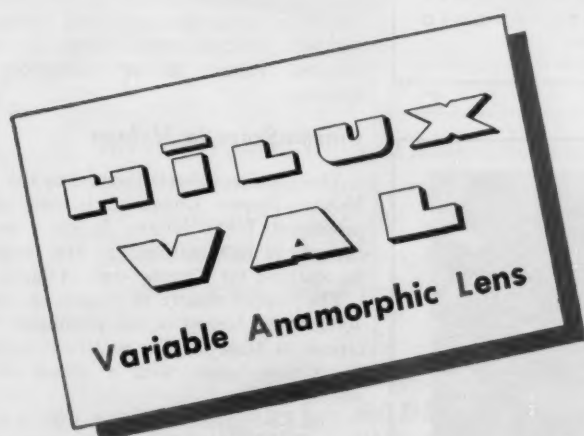
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not reached the foreign theatres. There were indications, however, that a number of theatres would be equipped this year, beginning with the Loew's International group of 39 theatres.

The wide dissemination of technical information about current and proposed film projection techniques, and the high educational level of responsible officials in theatre supply companies, service organizations and theatre circuits was in evidence everywhere. Conversation with these people is just like with their counterparts in America, such as relative merits of anamorphic vs. wide screen, stereophonic vs. monaural sound, auditorium speakers vs. none, relative merits of American vs. Continental projectors. In effect, the technical groups in every country visited are wide awake and are completely up-to-date in their knowledge of the new equipments and techniques in the motion picture industry.

Progressive in Theatre Design

They are also very progressive in the design of new theatres, being somewhat ahead in this respect of their American colleagues. One new theatre in Manila employs acoustic design found in the United Nations Assembly Hall, and in Dublin we saw a theatre built specifically for CinemaScope.

In the Orient and India, printed titles are generally employed, while in Europe local dubbed versions are generally used. The English language versions are confined almost entirely to Great Britain and British Commonwealth countries and a few English speaking countries, such as Eire and a few metropolitan centers. In Singapore the author saw a projectionist following the dialogue with homemade lantern slides, a practice I am told is quite common in the more remote areas.

In Japan, where literacy is very high, printed titles are used almost exclusively in presentation of foreign films, even at the large theatres in such centers as Tokyo and Yokohama. The use of the "reader" to explain the story is now only found in the remote rural areas. The great majority of Japanese theatres appear to use imported American projection and sound equipment, and two American-owned companies supply complete theatre service throughout the country.

CinemaScope in Malaya

The Yurakuza theatre, owned by the Toho Motion Picture Company, is one of the prominent Tokyo houses. It has a seating capacity of 1800 and was the first theatre to be equipped for CinemaScope in Japan.

The Capitol theatre in Singapore, seating 1600, is the largest of the prominent Shaw circuit in Malaya. This theatre is equipped for CinemaScope, with a screen 48-feet wide.

The Cathay in Singapore, with a capacity of 1100, also has been converted to CinemaScope, having a 48-foot screen. This theatre has also been equipped by Westrex with a Perspecta Integrator. The Odeon, the newest theatre in Singapore, and pride of



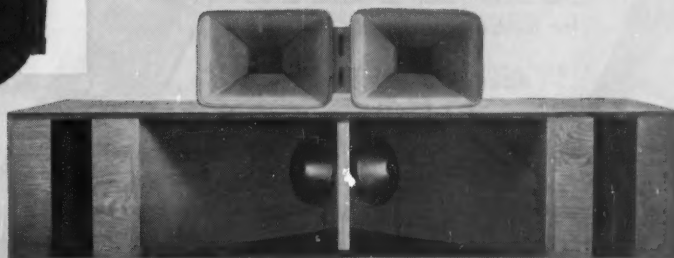
Lowest price ever for picture and sound in one 35 mm. unit

Cut your operating cost with RCA "ALL AMERICAN" theatre equipment
—lower initial cost, lower maintenance, longer life!

RCA "All American" 35 mm.
projector and sound unit.



RCA Amplifier with
Exciter Lamp Supply and Monitor speaker.



RCA "All American" speaker system — high and low frequency.

FOR EXPORT ONLY — the finest American-made professional theatre equipment ever designed for the world market! The new RCA "All American" line includes everything from arc lamps to lenses, sound projectors to stereo-

phonic amplifiers. Full line of RCA-quality **MATCHED ACCESSORIES**. Before you buy another piece of equipment, see your RCA distributor or write to the address below for the full story on RCA "All American"!



RCA INTERNATIONAL DIVISION

RADIO CORPORATION of AMERICA

RCA BUILDING

30 ROCKEFELLER PLAZA, NEW YORK, N.Y., U.S.A

TMK81®

ROCK STEADY PROJECTION IS A MUST FOR 3-D OR WIDE SCREEN



E-78-L
FILM GATE

If your present equipment lacks the ability to project a picture that is "nailed on the wall" it will pay you to install a new LaVezzi Intermittent and its companion accessory the new E-78-L Film

Gate. See your dealer for further information or write direct for illustrated brochure.

Aperture plates for all of the new aspect ratios for most projectors. Conversion Kits for most projectors and sound reproducers for CinemaScope.

LAVEZZI MACHINE WORKS

4635 WEST LAKE ST.

CHICAGO, 44, ILL.

the Cathay organization, was the first to install CinemaScope equipment in Malaya. It seats 1500.

Presentation of motion pictures in tropical regions is greatly influenced by climate and the social "caste system" prevailing in this part of the world. For example, in India and Ceylon weather conditions vary from very cool to very hot and humid, sometimes with the temperature reading 120°—without air-conditioning! The older theatres combat this condition with wide outside verandahs to keep the sun's rays directly off the building, and by providing large openings under the ceiling to permit the warm air to escape outside. In addition, the "punka" or ceiling fan is used to aid in the cooling of the theatre.

Real Bugs in the Equipment!

Then there is the matter of about 300 inches of rain a year. Thus, in the monsoon season it is not uncommon to call the fire department to pump out the water in the first rows of the orchestra section. Other difficulties besetting the theatre owner come from the presence of cockroaches, termites, rats, mice, pigeons, etc. Sometimes some of them succeed in electrocuting themselves on the high-voltage power supply, resulting often in burned-out transformers and filter condensers. Some of them even eat out the paper loudspeaker cones, baffles and wiring insulation!

In certain areas the people become very restive in case of an interruption of the show and may vent their spleen by tearing up the seats and making a bonfire in the theatre. As a result, complete emergency amplifier systems are very common in these countries, and many theatres are equipped with three or four projectors to prevent a breakdown in the show.

Another characteristic of these theatres is the use of reserved seats for all except the lowest priced seats, and a break of as much as three-quarters of an hour between shows. This is done to prevent sitting through several performances.

U.S. Firm Marks 25th Year in Equipment Field

One of the earliest distributors of theatre equipment in the United States to make exporting a prominent interest of its business, the S. O. S. Cinema Supply Corporation of New York, recently celebrated the 25th anniversary of its founding by J. A. Tanney, who remains the active head of the organization.

Stocking a comprehensive line of equipment and supplies for theatres, some of which are of its own development, S. O. S. also carries apparatus for motion picture studios and 16mm applications. Much of the company's mail from all over the world brings requests for help in solving technical problems, and a staff of motion picture technicians is employed to answer these with suggestions for correction of the technical trouble.

ST
STÜSSEL



CARL STÜSSEL
GMBH

Bielefeld, Lohkampstr. 19
GERMANY

**THEATRE
CHAIRS**

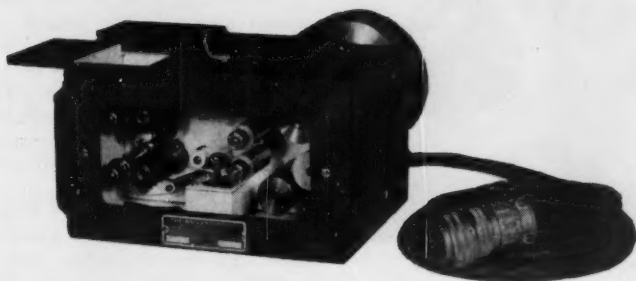
*Finest in comfort, materials
and workmanship*



Ballantyne

stereophonic sound

designed for any size theatre and
for both magnetic or optical sound.



SX 400 Magnetic Reproducer

A compact easy to install mechanism. Simplicity is an outstanding feature of the design. Operates on ball bearings. Flutter free film speed is achieved through balanced stabilization methods using latest principles. Standard parts are used throughout.

4 "packaged" systems

Series 2000 for Medium Theatres

Designed so that the smaller theatre can have economical sound and still retain the high quality of larger systems. Wall mounted units save space in small projection booths. Complete system includes soundheads, pre-amplifiers, power amplifiers, booth monitors and stage speakers.

Series 3000 for Larger Theatres

Compact, plug-in type equipment that delivers ample power for the theatre in the less than 1200 seat bracket. Package includes all necessary equipment, magnetic soundheads, pre-amplifiers, booth monitor and stage speakers.

Series 6000 for Flagship Theatres

A system designed so that you get the very finest sound delivered to every corner of the theatre. System includes, soundheads, pre-amplifiers, power amplifiers, booth monitor and stage speakers.

Series 4452 for Drive-In Theatres

Supplied with magnetic soundheads, compact wall mounted pre-amplifiers and power supply. Easy to install and service.

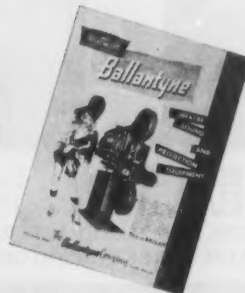
NOTE: Each Series Package can be furnished with either Ballantyne "two-way" Horn Systems or Altec-Lansing "Voice of the Theatre Systems"

WRITE or CABLE for this complete Stereophonic and Optical Sound Catalog

Gives you all the information you need. Price list will be included with every catalog.

EXPORT OFFICE: Streuber and La Chicotte, Inc.
250 W. 57th St., New York 19, N. Y.

Cable: "Kastreuber"



1712 Jackson Street

The **Ballantyne** Company

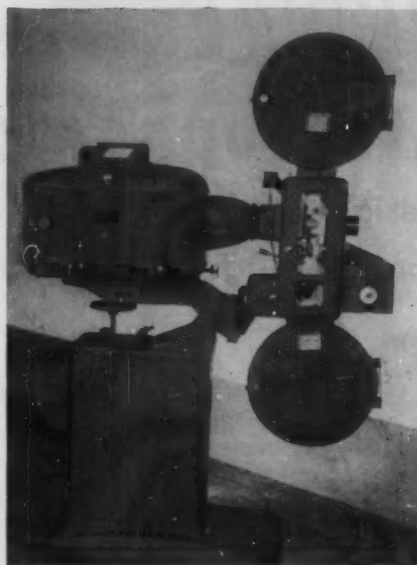
Omaha, Nebraska USA

RCA Offers Projection And Sound Combination

Projection and sound equipment combining a projector and complete sound system especially for medium-sized and smaller theatres has been announced by the RCA International Division, New York. The "package" includes a projector with which an optical soundhead is integrated, amplifier rack with monitor, and a screen speaker system, all of RCA manufacture. For three-channel reproduction of an optical track, two more amplification systems and speakers can be added, and the necessary Perspecta-Sound Integrator can also be procured from RCA International.

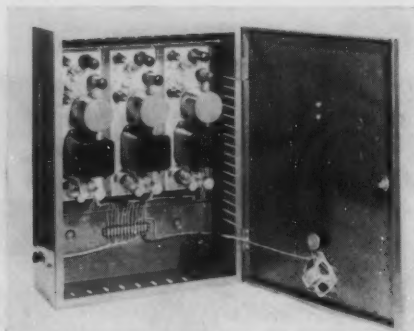
By combining the sound unit with the projector, the necessity for aligning drive gears at the time of installation has been eliminated, it is pointed out, while the high-speed vertical drive shaft is also absent. Upper and lower sprockets, as well as the heavy-duty standard intermittent and barrel-type shutter, are driven by three standard heavy-duty gears. Each bearing, as well as the intermittent oil reservoir, is fed by its individual oil pipe, each with a separate oil cup, and all of the cups are centrally located outside the projector housing.

There is an additional flywheel on the main drive shaft of the projector, and this



RCA "All-American" Sound Projector.

driven flywheel has a safety device in the form of a clutch which protects the projector mechanism should accidental binding



RCA "All American" amplifier, cabinet shown open.

occur due to defective film or some other cause.

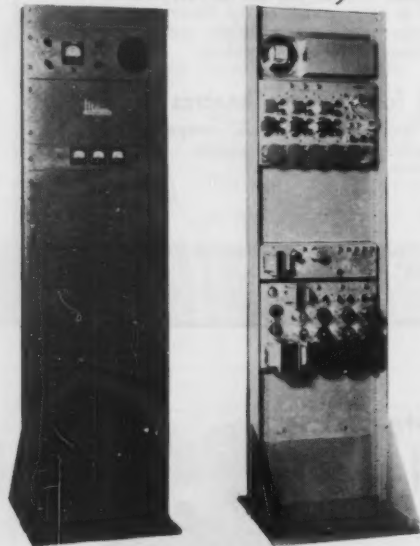
A barrel-type shutter with centrifugally operated automatic fire shutter fins is located in the narrowest portion of the arc light beam to insure maximum transmission of light to the picture aperture. The manufacturer states that no field adjustments are necessary to eliminate flicker or travel ghost. A separate framing light is provided to facilitate framing.

The sound system cabinet houses a 25-watt amplifier which uses standard heavy-duty components throughout and is hinged-mounted for easy servicing. Space is provided within the cabinet for the addition of extra units to increase power or for emergency. The stage speaker volume con-

STELMA, INC.

A NEW NAME IN THE
MOTION PICTURE INDUSTRY
INTRODUCES ITS NEW TRIPLE CHANNEL
STEREOPHONIC AMPLIFIER SYSTEM

(Illustrated at the Left)



STELMA'S extensive experience in building some of the best military communication equipment contributes heavily to the exceptional performance and reliability of its new "package-type" stereo amplifier system. Designed for low-cost installation in theatres not presently equipped for stereophonic sound reproduction, it incorporates all necessary switching and control facilities. It includes STELMA'S PERSPECTA SOUND INTEGRATOR and a newly developed triple-channel power amplifier on a single chassis capable of delivering 25 watts of audio power per channel to standard stereo stage loudspeaker systems.

Rack space is allowed for magnetic preamplifiers, relay changeovers and fourth track "surround" speaker control and amplifier equipment. Auxiliary equipment of this kind, including "pent-house" magnetic soundheads, can be supplied with STELMA package systems on special order; inquiries are solicited.

STELMA, INCORPORATED

DESIGNERS AND MANUFACTURERS OF QUALITY MOTION PICTURE SOUND EQUIPMENT

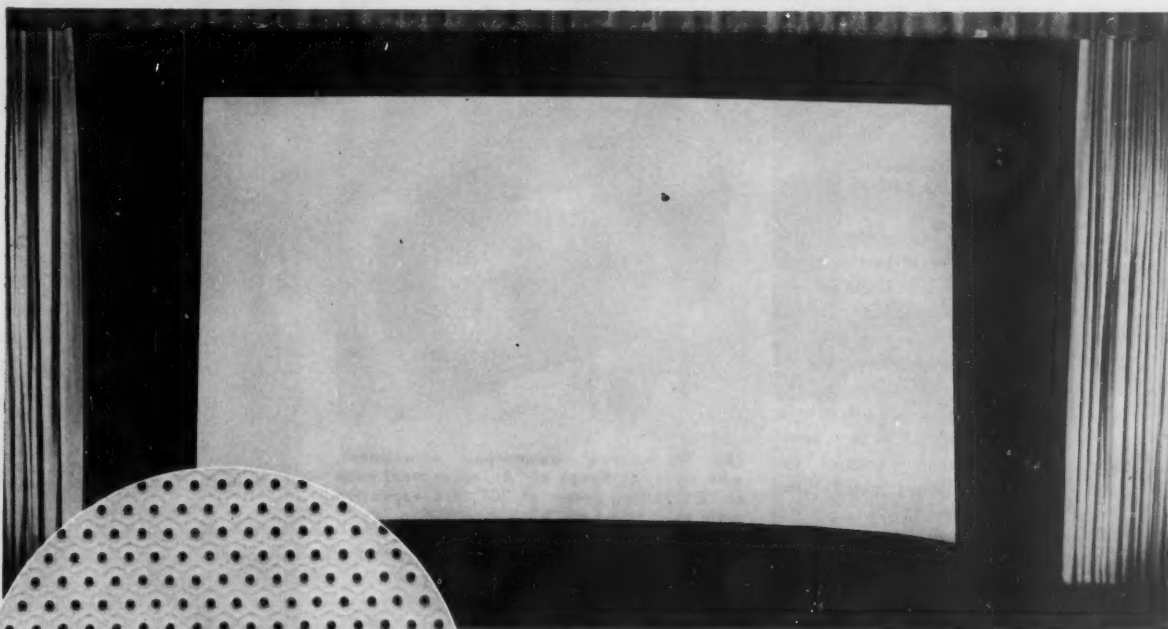
389 LUDLOW STREET, STAMFORD, CONN., U. S. A.

TEL.: STAMFORD 4-7561 • CABLE: STELCONN

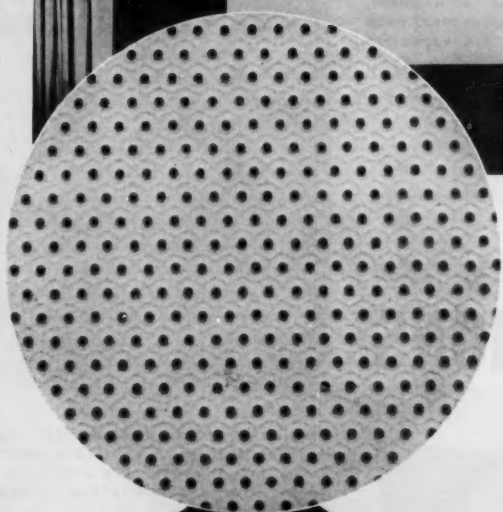
STELMA'S engineering and production efficiency mean lower cost to you

The Screen with a Future — and a Present too!

WILLIAMS ALL-PURPOSE SILVER SCREENS



The photo above shows a Williams All-Purpose Silver Screen in the Palace Theatre of Akron, Ohio. The fifty-foot screen was installed over a year ago and today it still supplies sharp definition in every projection method.



ACTUAL PHOTO

The doughnut-shaped indentation, scientifically measured and exactly surrounding every perforation, plus the clean, even silver finish of Williams screens, supplies clear, sharp pictures and uniform distribution of light for all viewing angles.

for

**CINEMASCOPE • VISTAVISION
WIDE SCREEN • 2-D AND 3-D**

No seams to mar the picture since the entire screen is welded into one piece.

Solid-plastic construction makes the screen extremely tough, tear-proof and flexible.

The exclusive infra-red baking process insures screens of long life and durability.

USED BY LEADING CIRCUITS EVERYWHERE, WITH OVER ONE HUNDRED SUPPLIED FOR THE STANLEY WARNER CHAIN.

WILLIAMS SCREEN CO.

Originators of all-plastic vinyl screens

1674 SUMMIT LAKE BOULEVARD
AKRON 7, OHIO

trol is mounted on the amplifier chassis and an extension rod is provided so that the volume control can be operated from either projector position.

High Amperage Now Used with Mirror Lamps

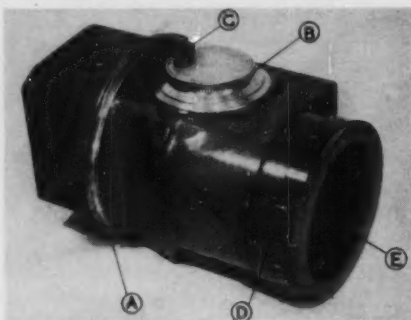
With many theatres projecting standard as well as anamorphic prints at largest feasible width, and with wide-screen presentation steadily increasing at drive-ins, the "Super-135" reflector lamp manufactured by the Strong Electric Company, Toledo, Ohio, is being operated in many of its installations at its full capacity of 135 amperes. The lamp is designed for this high current, with the use of the National Carbon Company's 10mm "Hitex" or a positive carbon of similar rating.

The Strong "Super-135" is equipped with a heat-deflecting system to reduce heat on the film at the aperture. The light is deflected back into the lamphouse, from which the heat is withdrawn by a mechanically induced air flow up through the stack. A stream of air is also directed above the arc to stabilize it and carry soot away from the mirror. Each carbon is advanced by a separate motor under electronic control for maintenance of the positive arc crater at the proper focal point of the reflector.

B. O. P. E. Adopts Prismatic Expander Lens Exclusively

A variable prismatic type anamorphic attachment, developed by the British optical firm of Taylor, Taylor & Hobson, has been included in the line of theatre equipment offered by G.B.-Kalee, Ltd., of London. British Optical & Precision Engineers, Ltd., of which G.B.-Kalee is a component, has announced that its entire production of fixed anamorphic lenses is being switched to the new type, called the "Varamorph."

The new lens expands in any squeeze ratio which producers may adopt between 1.3/1 and 2/1. It covers picture ratio from the CinemaScope standard of 2.55/1, Vista-



The "Varamorph" anamorphic attachment, with mounting flange at "A", adjustment knob at "B", setting screw at "C", and expansion ratio calibration at "E".

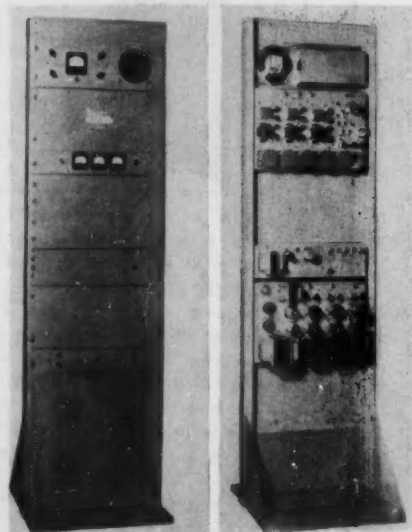
Vision 2/1, and downwards to 1.78/1 with standard aperture plate.

A limited number of anamorphic lenses with fixed 2/1 expanding ratio is being imported by G.B.-Kalee, Ltd., to meet urgent requirements pending the commencement of deliveries of the "Varamorph."

Sound System Unified for Magnetic or Optical Pickup

A "package-type" stereophonic sound amplifier system for theatres not now equipped for multiple-channel sound, plus a Stelma PerspectaSound Integrator and all necessary system switching, monitoring metering and volume control facilities, factory-wired and tested, is available from Stelma, Inc., Stamford, Conn., according to a company announcement.

Switching facilities, it is pointed out, accommodate magnetic pickup equipment, and rack space is allowed for magnetic pre-



Stelma Integrator and amplifier rack shown in front and rear view. Rack space is provided for magnetic pre-amplifiers, changeover relays and auditorium speaker amplification.

amplifiers, changeover relays, and fourth-track auditorium speaker control and amplifier equipment. Auxiliary equipment of the latter kind, including penthouse magnetic reproducers, can also be supplied, the announcement states, on special order.

The triple-channel power amplifier works directly from the PerspectaSound Integrator (or from magnetic pre-amplifiers) to provide three stereophonic sound channels suitable for feeding any standard stereophonic installation of screen speaker systems. Each channel is rated to deliver 25 watts of audio power at less than 2% distortion. The three power amplifier channels, and their common heavy-duty power components, are mounted on a single chassis.



announces PRICE REDUCTIONS

in their World Famous

Truly Seamless

'Tops' in Quality

- ★ Here's good news!
- ★ Bodde Seamless aluminum or matte white cast-plastic screens now competitively priced
- ★ No welded seams
- ★ Hard aluminum surface does not mar when touched or cleaned, and truly washable
- ★ "New" screen brightness LASTS!
- ★ Plus double-weight screen for added strength
- ★ Three gain factors to choose from

★ No streaks

Screens

See your Local Supply Dealer (or contact us direct for further information)

THE BODDE SCREEN COMPANY

8829 VENICE BOULEVARD • LOS ANGELES 34, CALIFORNIA

The Fastest Projection Lens Ever Made!

VIDOSCOPE

f1.5

SUPER - KIPTAR - S

THEY SAID IT COULDN'T BE DONE! Yet here it is! The revolutionary Super-Kiptar-S f/1.5! . . . a daring, gigantic stride forward! . . . an utterly new experience in screen projection! Never before has a product enjoyed such clarity, brilliance and illumination! And not for years to come will the performance of this pioneering lens be equalled!

VIDOSCOPE PROJECTION LENSES . . . for every projection need!

WALTER FUTTER, 625 MADISON AVE., NEW YORK 22, N. Y.

Stereophonic Components Grouped According to Need

Stereophonic sound equipment with components in four combinations, each providing a "packaged" system for the size and type of theatre for which it is designed, has been brought out by The Ballantyne Company, Omaha, Neb. The system for the smaller theatres has wall mounted amplifier and control units to save space. That for larger theatres has plug-in type components and is rated for auditoriums seating over 1200.

Additionally, there is one for large theatres of the highest operating standards, and yet another for drive-ins. A catalog describing and picturing all of the systems is available from the manufacturer, or from their export agents, Streuber and LaChicotte, New York.

Lavezzi Adds Projector Parts for New Techniques

One of the oldest manufacturers of precision-made projector parts in the United States, the Lavezzi Machine Works, Chicago, has added to its line special aperture plates for all picture proportions and anamorphic prints which have become needed in consequence of wide-screen technique. It now also manufactures sprocket wheels with narrow-gauge sprockets for CinemaScope prints.

Fluorescent Letters Available For Attraction Advertising

Plastic letters made fluorescent by the Neviol process developed in Holland have been added to the line of interchangeable

Westrex Managers in U. S. for Conference

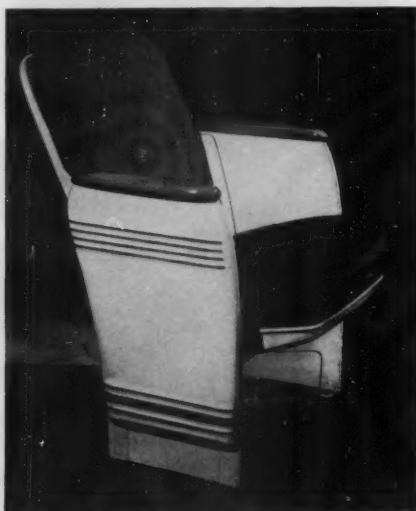


E. S. Gregg, president of Westrex, who is shown explaining multi-channel amplifier equipment which is part of sound apparatus for theatres recently developed by Westrex. Pictured (left to right) are J. A. Todd, recording manager in England; J. Cuevas, Brazil; J. Y. Abe, director for the Orient; P. Amourgis, manager for Near East; R. Senechal, head of recording in France-Belgium; M. Sorms, II, manager for the Caribbean; behind, R. J. Hortis (rear), Argentina; W. E. Kollmyer, Australia; K. Kagara, recording engineer in the Orient; O. J. Forest, Trinidad; W. De Mello, Cuba; Mr. Gregg, and C. Adlerstrahle, manager for Scandinavia.

attraction advertising letters manufactured by Wagner Sign Service, Chicago. Designed for Wagner back-lighted panels, with wind-proof mounting, the letters glow brilliantly in front of a panel of cobalt glass illuminated by lamps which emit ultra-violet light. They are available in a number of colors, including red, green and blue. Simi-

lar colors are available also in the regular translucent plastic letters for Wagner attraction advertising panels.

THEATRE CHAIR IN 32 TYPES



Auditorium chair of the "Universal" line manufactured by the Ideal Seating Company, Grand Rapids, Mich., which embraces variations in the basic model pictured above allowing 43 different combinations, including a choice of self-rising or retracting seats. All models are of steel construction throughout and have cushions locked in place without use of a tool. Seat cushions are of coil spring construction, and backs extend down to cover the cushion when the seat is upright.

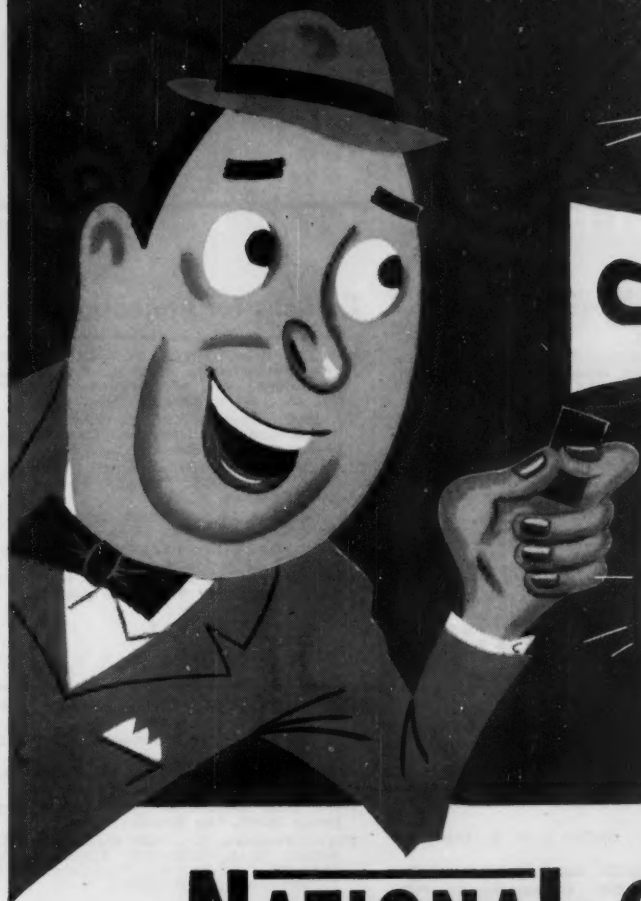
THE NEW
ULTRA WHITE
HI-LITE SCREEN
100% VINYL PLAS-TEC—MOLD AND FLAME PROOF
Used Exclusively at RADIO CITY MUSIC
HALL for all Showings—VISTAVISION,
CINEMASCOPE, WIDE SCREEN, ETC.—
AND THE NEW
"SILVERLITE"
ALL PURPOSE SEAMLESS SILVER SCREEN—
THEATRE SCREENS WITH A WORLD-WIDE REPUTATION
SINCE 1927
For Full Information—See Your Dealer or Write
VOCALITE SCREEN CORPORATION
ROOSEVELT, N. Y., U. S. A.
PROSCENIUM AT
RADIO CITY MUSIC HALL
NEW YORK CITY

Any way you look at it...

2-D

CINEMASCOPE

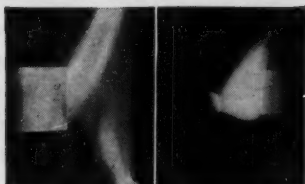
VISTAVISION



NATIONAL CARBONS

TRADE-MARK

Are the best ever made!



**THE PICTURE IS LIGHT...
GIVE IT ALL YOU CAN
with "NATIONAL" CARBONS**

Whatever projection techniques you use, the present line of "National" carbons is the finest ever offered — by ourselves or any other manufacturer.

Not only do they excel in brilliance, color-balance and uniformity, but they give you all these features at the lowest cost per unit of light and inch of carbon consumed!

Such a small part of operating expense . . . such a *big* part of picture quality — "National" carbons always do their part in giving *you* full value for every dollar . . . your *patrons* full value for each admission.

The term "National" is a trade-mark of Union Carbide and Carbon Corporation

CARBON PRODUCTS DEPARTMENT • UNION CARBIDE INTERNATIONAL COMPANY

A Division of Union Carbide and Carbon Corporation • 30 East 42nd Street, New York 17, N. Y., U. S. A.

Cable Address: UNICARBIDE, New York

World Market BUYERS INDEX



A Classified Directory of Manufacturers who are leading sources of motion picture equipment & supplies supplemented by a list of U. S. Equipment Export Distributors.

Acoustic Materials

The Celotex Co., 120 S. LaSalle St., Chicago, Ill.
Johns-Manville Corp., 22 E. 40th St., New York, N. Y.
Owens-Corning Fiberglass Corp., 16 E. 56th St., New York 22, N. Y.; CABLE: Fiberglas.
United States Gypsum Co., 300 W. 4th St., Chicago, Ill.

Air-Conditioning and Ventilating Equipment

Carrier Corp., 310 S. Geddes St., Syracuse, N. Y.; CABLE: Caricor. EXPORT: Carrier International Division, 385 Madison Ave., New York 17, N. Y.
Chelsea Fan & Blower Co., 639 South Ave., Plainfield, N. J. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.
Chrysler Corp., Export Division, P. O. Box 1688, Detroit 31, Mich.; CABLE: Chedco.
Hig Electric Ventilating Co., 280 N. Pulaski Rd., Chicago 41, Ill.; CABLE: Higco.
National Engineering & Manufacturing Co., 519 Wyandotte St., Kansas City 6, Mo. EXPORT: Allied Manufacturer's Export Co., 1100 S. McComas Ave., Wichita, Kan.
The Trane Co., 206 Cameron Ave., La Crosse, Wis.
Typhoon Air Conditioning Co., Inc., 794 Union St., Brooklyn 15, N. Y.
United States Air Conditioning Corp., 3310 Como Ave., S.E., Minneapolis, Minn.
Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y.
York Corp., Roosevelt Ave., York, Pa.

Attraction Advertising and Exploitation Equipment

Adler Silhouette Letter Co., 11843 W. Olympic Blvd., Los Angeles 64, Calif.; CABLE: Adlerco. (Changeable letter lighted signs). EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.
Associated T. & R. Co., 354 W. 44th St., New York 36, N. Y. (box office plastic admission signs).
International Register Co., 2622 W. Washington Ave., Chicago 12, Ill.; CABLE: Register, Chicago (cutout machine). EXPORT: Rocke International Corp., 13 E. 10th St., New York, N. Y.
Poblocki & Sons, 2159 S. Kinnickinnic Ave., Milwaukee, Wis. (marquees).
Theatre Specialties, Inc., 1615 Cordova St., Los Angeles 7, Calif. (changeable letter lighted signs, poster frames). EXPORT: NATIONAL THEATRE SUPPLY, 52 Gold St., New York 38, N. Y.; CABLE: NatheSupply.

Time-O-Matic Co., 1106 Bahls St., Danville, Ill. (time switches). EXPORT AGENT: W. R. Magnus, Inc., 188 West Randolph Bldg., Suite 1909, Chicago, Ill.

WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago, Ill. (changeable letter signs). EXPORT: NORPAT SALES, 113 West 42nd St., New York 19, N. Y.; CABLE: Norpacrest. See pages 46 and 47.

Auditorium Seating, Upholstery & Supplies

American Seating Co., 9th & Broadway, Grand Rapids, Mich. (chairs). EXPORT: NATIONAL THEATRE SUPPLY, 52 Gold St., New York 38, N. Y.; CABLE: NatheSupply.
Chicago Expansion Bolt Co., 1338 West Concord Place, Chicago 22, Ill. (anchors for chairs). EXPORT: Brownell International, P. O. Box 374, Arlington Heights, Ill.
Chicopee Manufacturing Corp., 40 Worth St., New York 7, N. Y. (fabric).
Goodall Fabrics, Inc., 525 Madison Ave., New York, N. Y. (fabric).
Griggs Equipment Co., Kroehler Div., Box 630, Belton, Tex. EXPORT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. RADIO ADDRESS: Radio-Inter.
Hewitt-Robins, Inc., Buffalo 5, N. Y. (foam rubber cushions).
Heywood-Wakefield Co., Gardner, Mass. (chairs).
IDEAL SEATING CO., Grand Rapids, Mich. (chairs). EXPORT: W. G. PREDEY, 187 Golden Gate, San Francisco, Calif.; CINE-MATOGRAPH INTERNATIONAL, INC., 630 Ninth Ave., New York, N. Y. See page 66.
CARL STUESSEL GmbH, Bielefeld, Germany. See page 56.
International Seat Corp., Union City, Ind. (chairs). EXPORT: NORPAT SALES, INC., 113 West 42nd St., New York, N. Y.; CABLE: Norpacrest. See page 70.
Irwin Seating Co., Waters Bldg., Grand Rapids, Mich. (chairs). EXPORT: Jack Benjamin, 346 W. 44th St., New York, N. Y.
G. B. Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W.1, England (chairs).
Southern Desk Co., Drawer 30, Hickory, N. C. (chairs). EXPORT: STREUBER & LA CHICOTTE, INC., 250 W. 57th St., New York 19, N. Y. CABLE: Kastauber.

Black Light Paints and Lighting Equipment

Black Light Products, 67 E. Lake St., Chicago 1, Ill.; CABLE: Blacklight.
Lawter Chemicals, Inc., 3550 W. Touhy Ave., Chicago 45, Ill.
Strobli Co., 35 West 52nd St., New York 19, N. Y.
Switzer Brothers, Inc., 4732 St. Clair Ave., Cleveland 3, Ohio.

Carbons for Projection

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.
Rinsdroff Werke, Mehlem Rhein, Germany. U.S.A. Address: Helios Bio Carbons, Inc., 122 Washington St., Bloomfield, N. J.
Societe Le Carbone-Lorraine, Pagny, France. U.S.A. ADDRESS: Carbons, Inc., 400 Myrtle Ave., Boonton, N. J.
Ship Carbon Co. of Great Britain, Ltd., 60-66 Wardour St., London, W.1, England.
UNION CARBIDE INTERNATIONAL CO., A Division of Union Carbide & Carbon Corp., 30 East 42nd St., New York 17, N. Y. CABLE: Unicarbide, New York. See page 63.

Carbon Savers

Best Devices Co., 10921 Briggs Rd., Cleveland, Ohio.
End-Gripper Co., 1224 Homedale, N.W., Canton 8, Ohio.
NORPAT SALES, Inc., 113 West 42nd St., New York 19, N. Y.; CABLE: Norpacrest.
Hal I. Huff Manufacturing Corp., 659 West Jefferson Blvd., Los Angeles 7, Calif.
Payne Products Co., 2450 Stadium Blvd., Ann Arbor, Mich. EXPORT: Frazer & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.

Carpeting—

See Floor Coverings

Cleaning & Maintenance Equipment & Supplies

Bruer Electric Manufacturing Co., 5100 Ravenswood Avenue, Chicago 40, Ill. (vacuum cleaners). EXPORT: O. O. Mallegh, 400 W. Madison St., Chicago.
Dayton Safety Ladder Co., 2337 Gilbert Ave., Dayton, Ohio. (ladders).
Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul 1, Minn. (vacuum cleaners). EXPORT: M. Correa & Son, 838 W. Hubbard, Chicago, Ill.
National Super Service Co., 1946 N. 13th St., Toledo, Ohio (vacuum cleaners).
Patent Scaffolding Co., The Inc., 38-21 12th St., Long Island City, N. Y. (ladders).
Pullman Vacuum Cleaner Corp., 33 Allerton St., Boston 19, Mass. (vacuum cleaners).
Rustain Products, Inc., 240 East 152nd St., New York, N. Y. (stain remover).
Spencer Turbine Co., Hartford, Conn. (vacuum cleaners).



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Crowd Control Equipment

Apex Brass & Bronze Works, Inc., 116 Walker St., New York 13, N. Y.
Hupp Metal Works Co., 1123 Broadway, New York, N. Y.
Lawrence Metal Products, Inc., 79 Walker St., New York, N. Y.

Curtain Controls and Tracks

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa. EXPORT AGENT: Fernando Mier, 220 West 42nd St., New York City.
J. R. Clancy, Inc., Syracuse, N. Y. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.
R. L. Grosh & Sons, 4112 Sunset Blvd., Hollywood 29, Calif.

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Vallen, Inc., 225 Bluff Street, Akron 4, Ohio. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.; CABLE: NatheSupply. RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y.; RADIO ADDRESS: Radiointer.

Joseph Vasconcellos, Inc., 27-23 Jackson Ave., Long Island City, N. Y.

Drive-In Playground Equipment

American Playground Devices, Anderson, Ind. King Amusement Co., Mt. Clemens, Mich. Miniature Train Co., Renessealer, Ind. Miracle Whirl Sales Co., Box 275, Grinnell, Ia. Pedal Plane Manufacturing Co., South Beloit, Wis.

Drive-In Screen Paint, Facing

Drive-In Theatre Manufacturing Co., Inc., 505 W. 9th St., Kansas City, Mo.
Poblocki & Sons, 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis. (aluminum screen panels).
RAYTONE SCREEN CORPORATION, 165 Clermont Ave., Brooklyn, N. Y.
Tropical Paint & Oil Co., 1148-1246 W. 70th St., Cleveland, Ohio. (screen paint).
VOCALITE SCREEN CORP., Roosevelt, N. Y. EXPORT: STREUBER & LACHICOTTE, INC., 1819 Broadway, New York 23, N. Y. CABLE: Kastreuber.

Drive-In Speakers

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr. EXPORT: STREUBER & LACHICOTTE, 1819 Broadway, New York 23, N. Y.; CABLE: Kastreuber.
Century Projector Corp., 729 Seventh Ave., New York 20, N. Y. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.
Drive-In Theatre Manufacturing Co., 505 West 9th St., Kansas City, Mo.
Eprad, 1206 Cherry St., Toledo 4, Ohio.
First-American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.
INTERNATIONAL PROJECTOR CORP., 55 La-France Ave., Bloomfield, N. J. EXPORT: National Theatre Supply, 92 Gold St., New York 38, N. Y.; CABLE: NatheSupply.
Minneapolis Speaker Reconciling Co., 2312 Cedar Ave., S., Minneapolis 14, Minn. (speaker reconciling).
Motiograph, Inc., 4431 W. Lake St., Chicago, Ill. EXPORT: Frazar & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.
RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer.
Theatre Specialties, Inc., 1615 Cordova St., Los Angeles, Calif.
Utah Radio Products Co., Inc., 1123 East Franklin St., Huntington, Ind. (dual cones).
WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. CABLE: Westrex, N. Y.
Whitney-Blake Company, New Haven, Conn. (speaker system underground cable). EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.

Electric Power Plants

Ansaldo S. A., Via Dante 16, Milan, Italy.
Fairbanks, Morse & Co., 600 S. Michigan Ave., Chicago, Ill.
D. W. Onan & Sons, Inc., 2515 University Ave., S. E., Minneapolis 10, Minn.

Fabrics for Stage and General Decoration

Chicopee Manufacturing Corp. of Georgia, 40 Worth St., New York 13, N. Y.; CABLE: Chicopee, New York.
J. R. Clancy, Inc., Syracuse, N. Y. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.
Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.; CABLE: Goodall, New York.

Knoxville Scenic Studios, Inc., Box 1029, Maryville Pike, Knoxville, Tenn.
Thortel Fireproof Fabrics, Inc., 101 Park Ave., New York 17, N. Y. CABLE: Thortel.

Fire Preventives

American LaFrance & Foamite Industries, 100 East LaFrance St., Elmira, N. Y.
The General Detroit Corp., 22 Worth St., New York 13, N. Y.
Neva Burn Products Corp., 17 W. 60th St., New York, N. Y. (flameproofing chemical).
New York Flameproofing Co., 115 Christopher St., New York 14, N. Y. (flameproofing chemical).
NORPAT SALES, INC., 113 West 42nd St., New York 36, N. Y.
Pyrene Manufacturing Co., 560 Belmont Ave., Newark 8, N. J. (fire extinguishers). EXPORT: G. R. LeCerrf, 10 Empire St., Newark 5, N. J.

Floor Coverings

Armstrong Cork Co., Lancaster, Pa. (composition).
Fremont Rubber Co., Fremont, Ohio (composition).
Sidney Brumthal & Co., 1 Park Ave., New York City (Loma-Loom laytex-back carpet).
A. & M. Karagheusian, Inc., 295 Fifth Ave., New York 16, N. Y. (carpeting).
NORPAT SALES, INC., 113 West 42nd St., New York 36, N. Y.
Alexander Smith-C. H. Masland, 295 Fifth Ave., New York, N. Y. (carpeting).

Hearing Aids, Group

Audivox, Inc., 123 Worcester St., Boston, Mass. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.
PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.
RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIV., 30 Rockefeller Plaza, New York 20, N. Y.; RADIO ADDRESS: Radiointer.
Telesonic Theatrephone Corp., 3 East 48th St., New York 17, N. Y.; CABLE: Charlehaman, New York.
Trimm, Inc., 400 W. Lake St., Libertyville, Ill. EXPORT: WESTREX CORP., 111 Eighth Ave., New York, N. Y.

Lighting Equipment

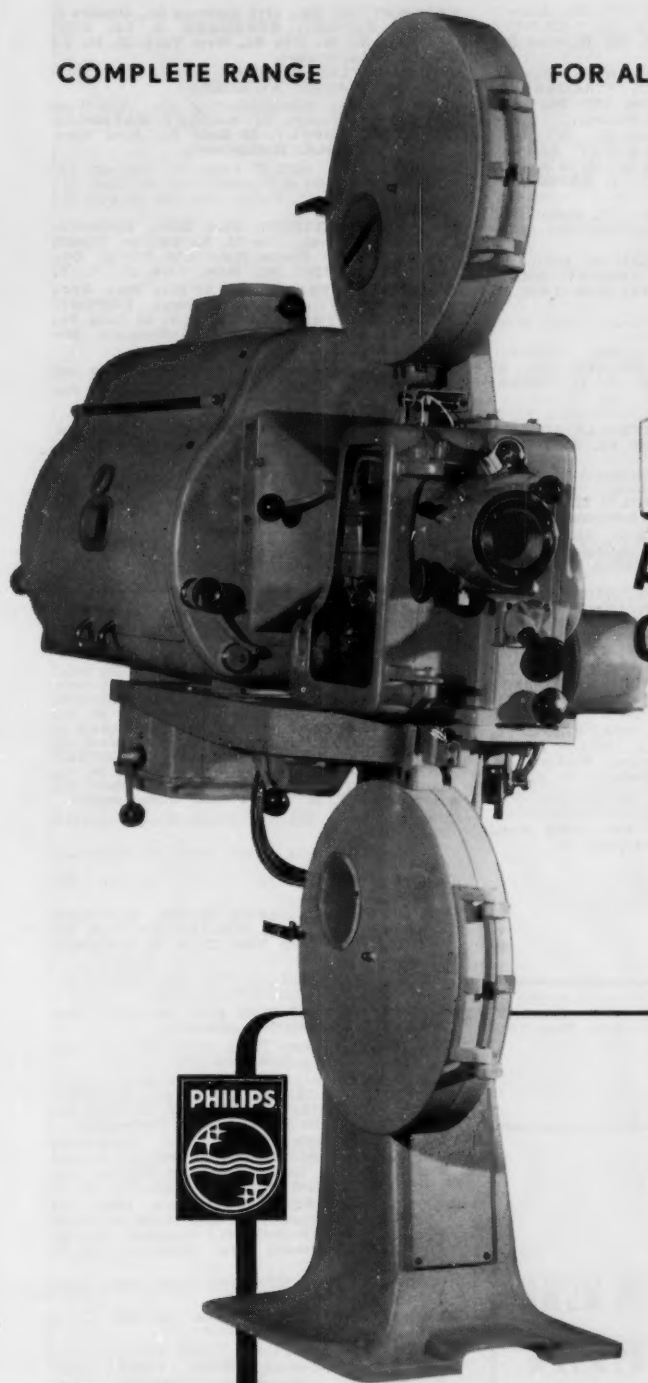
Adams Lighting, Inc., 48 W. 27th Street, New York 1, N. Y. (fixtures); CABLE: Adding. EXPORT: NORPAT SALES, 113 West 42nd St., New York 36, N. Y.; CABLE: Norpacrest.
General Electric Co., Nela Park, East Cleveland, Ohio (lamps). EXPORT: 570 Lexington Ave., New York, N. Y.
Kliegl Bros., 321 West 50th St., New York, N. Y. (dimmers).
Lamplighter Products Co., 95 Atlantic Avenue, Brooklyn 2, N. Y. (emergency).
PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.
Sola Electric Co., 4633 W. 16th St., Chicago 50, Ill. (transformers); CABLE: Solec.
Superior Electric Co., Bristol, Conn. (dimmers); CABLE: Superlek.
Sylvania Electric Products, Inc., 1740 Broadway, New York 19, N. Y. (lamps); CABLE: Hysylvania.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa. (fixtures).
Ward Leonard Electric Co., 31 South St., Mt. Vernon, N. Y. (dimmers). EXPORT: Ag. Auriema, Inc., 89 Broad St., New York, N. Y.
Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y. (lamps).

Lobby Mats

American Mat Corp., 2019 Adams St., Toledo, Ohio.
Perfo Mat & Rubber Co., Inc., 281 Fifth Ave., New York 16, N. Y.

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Foto Murals of California, 8921 West Pico Blvd., Los Angeles 35, Calif.
RCS Studios, 123 N. Wacker Dr., Chicago 5, Ill.

Projection Accessories

Essannay Electric Manufacturing Co., 1438 North Clark St., Chicago 10, Ill. (changeovers). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Goldberg Brothers, 3500 Walnut St., Denver, Colo. (film cabinets, reels, rewinders). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Golde Manufacturing CCo., 4888 N. Clark St., Chicago 40, Ill. (changeovers, rewinders).

Griswold Machine Works, 412 Main St., Port Jefferson, N. Y. (splicers). **EXPORT: Neumade Products Corp., 330 W. 42nd St., New York, N. Y.**

Hollywood Film Co., 946 Seward St., Hollywood, Calif. (film rewinders).

Jebron Laboratories, 1007 S. Salina St., Syracuse, N. Y. (film cement and cleaning equipment). **CABLE: Jebron. EXPORT: Camera Equipment Co., 1600 Broadway, New York, N. Y.**

Lake Products Co., 6576 Oleatha Ave., St. Louis, Mo. (film cement).

Neumade Products Corp., 330 West 42nd St., New York 18, N. Y. (film cabinets, splicers, rewind tables, etc.). **CABLE: Neumade Corp., New York. EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

Paromel Electronic Corp., 2040 W. North Ave., Chicago, Ill.

Prestoseal Manufacturing Corp., 37-27 33rd St., Long Island City, N. Y. (splicers).

Wenzel Projector Co., 2509 S. State St., Chicago, Ill.

Projection Current Rectification Equipment

AMERICAN SELECTIFIER DIV., NORPAT SALES, INC., 113 W. 42nd St., New York 36, N. Y. See page 70.

C. S. Ashcraft Manufacturing Co., 36-32 Thirty-eighth St., Long Island City, N. Y. (rectifiers). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa. (motor-generators). **EXPORT AGENT: FERNANDO MIER, 220 W. 42nd St., New York City.**

BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr. EXPORT: STREUBER & LA CHICOTTE, INC., 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber.

Century Electric Co., 1806 Pine St., St. Louis, Mo. (motor generators). **EXPORT AGENT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. RADIO ADDRESS: Radiointer.**

Cinematic Corp., 122 Washington St., Bloomfield, N. J. (motor-generators, rectifiers and rectifier tubes).

Electric Specialty Co., 211 South St., Stamford, Conn. (motor generators). **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

G. B. Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W1, England.

Garver Electric Co., Union City, Ind. (rectifiers). **EXPORT: Streuber & La Chicotte, Inc., 25 W. 57th St., New York 19, N. Y. CABLE: Kastreuber.**

Gordos Corp., 86 Shipman St., Newark 2, N. J. (rectifier tubes). **EXPORT: BIZZELLE CINEMA SUPPLY CORP., 420 W. 45th St., New York 19, N. Y. See page 46.**

Hertner Electric Co., 12690 Elmwood Ave., Cleveland, Ohio. (motor-generators). **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y. CABLE: Natesupply.**

Imperial Electric Co., 64 Ira Ave., Akron, Ohio (motor-generators). **CABLE: Impelectro. Kneisley Electric Co., Toledo, Ohio (rectifiers): CABLE: Kelco.**

McColpin-Christie Corp., Ltd., 3410 W. 67th St., Los Angeles 43, Calif. (rectifiers). **CABLE Colchris. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y. CABLE: Natesupply.**

Motigraph, Inc., 4431 W. Lake St., Chicago, Ill. (motor generators). **EXPORT: Frazer & Hansen, Ltd., 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.**

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U.S.A.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J. (rectifiers). **CABLE: Jerobin.**

STRONG ELECTRIC CO., 87 City Park Ave., Toledo, Ohio (rectifiers). See page 54.

Projection Lamps

C. S. Ashcraft Manufacturing Corp., 36-32 Thirty-eighth St., Long Island City, N. Y. **EXPORT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.**

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr. EXPORT: STREUBER & LA CHICOTTE, 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber.

G. B. Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W1, England.

J. E. McAuley Manufacturing Co., 554 West Adams St., Chicago, Ill. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y. CABLE: Natesupply.**

Motigraph, Inc., 4431 W. Lake St., Chicago, Ill. **EXPORT: Frazer & Hansen, Ltd., 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.**

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio: CABLE: Stronglamp. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y. CABLE: Natesupply. See page 54.

All of above firms manufacture carbon arc lamps. The following make filament lamps for projection:

General Electric Co., Nela Park, East Cleveland, Ohio. **EXPORT: 570 Lexington Ave., New York, N. Y.**

Westinghouse Electric International Co., 40 Wall St., New York 5, N. Y.

Projection Lenses

BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr. EXPORT: STREUBER & LA CHICOTTE, INC., 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber.

Bausch & Lomb Optical Company, 679 St. Paul St., Rochester, N. Y. **CABLE: Bauschlomb. EXPORT: RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. RADIO ADDRESS: Radiointer: STREUBER & LA CHICOTTE, 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber; WESTREX CORP., 111 Eighth Ave., New York, N. Y. NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y. CABLE: Natesupply.**

Cinematic Corp., 122 Washington St., Bloomfield, N. J.

S. A. Galileo, Via Carlo Bini, 44, Florence, Italy.

General Scientific Corp., 5151 W. 63th St., Chicago 38, Ill.

ISCO OPTISCHE WERKE GMBH, Gottingen, Germany. For U. S.: WALTER FUTTER, 625 Madison Ave., New York 22, N. Y. See pages 61 and 69.

National Screen Service Co., 630 Ninth Ave., New York City (anamorphic only).

NORPAT, INC., 113 West 42nd St., New York City (picture centering adapter).

Pacific Optical Corp., 5965 West 98th St., Los Angeles, Calif. (adjustable focal length).

Kollmorgen Optical Co., 2 Franklin Ave., Brooklyn 11, N. Y. **CABLE: Kollmorgen. EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y. CABLE: Natesupply.**

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: Philips Export Corp., Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

PROJECTION OPTICS COMPANY, INC., 330 Lyell Ave., Rochester 6, New York. CABLE: Pro-Jax. DISTRIBUTOR: Raytone Screen Corp., 165 Clermont Ave., Brooklyn, N. Y. See page 53.

J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J. See page 45.

Ross, Ltd., The Optical Works, Clapham Common, London S.W. 4, England.

Salmoiraghi, Via Sanzio 5, Milan, Italy.

RADIANT MANUFACTURING CORP., 2627 Roosevelt Rd., Chicago, Ill. (anamorphic only). See pages 42 and 43.

Wenzel Projector Co., 2505-19 S. State St., Chicago, Ill. (lens holder).

Wollensak Optical Co., 872 Dudson Ave., Rochester, N. Y.

Projection Screens and Screen Frames

Artkraft-Strauss Sign Corp., 830 Twelfth Ave., New York, N. Y. (wide-screen frames).

Da-Lite Screen Co., Inc., 2711 N. Pulaski Road, Chicago 39, Ill.

Nu-Screen Corp., 1501 Broadway, New York 18, N. Y. **EXPORT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y. CABLE: Natesupply.**

Perforated Front Projection Screen Co., Ltd., 43-49 Higham St., Walthamstow, London E. 17, England.

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GERMANY

RAYTONE SCREEN CORP., 165 Clermont Ave., Brooklyn, N. Y. See page 49.

Cinematic Corp., 122 Washington St., Bloomfield, N. J.

Glowmeter Corp., 455 Bryant St., North Tonawanda, N. Y.

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr.; **EXPORT: STREUBER & LA CHICOTTE**, 250 W. 57th St., New York 19, N. Y.

BODDE SCREEN CO., 3329 Venice Blvd., Los Angeles, Calif. See page 60.

Drive-In Theatre Mfg. Co., 505 West Ninth St., Kansas City, Mo. (wide-screen frames).

First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo. (wide-screen frames).

R. L. Grosh & Co., 4114 Sunset Blvd., Hollywood, Calif. (screen frames).

Hollywood Curvascope Frame Co., 2311 Foshay Tower, Minneapolis 2, Minn. (wide-screen frames).

H. R. Mitchell & Co., P. O. Box 690, Hartselle, Ala. (wide-screen frames).

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: **Philips Export Corp.**, Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

Radiant Manufacturing Corp., 2627 Roosevelt Rd., Chicago, Ill.

Max Schumann, Speckstrasse 6-63, Hamburg 36, Germany (wide-screen). U. S. A. Address: **J. E. Robin, Inc.**, 267 Rhode Island Ave., East Orange, N. J.

TRUE-VUE (YORK) LTD., Fulford House, Fulford, York, England. See page 61.

VOCALITE SCREEN CORP., Roosevelt, N. Y.; **CABLE: Vocalite, Freeport, N. Y. EXPORT: STREUBER & LA CHICOTTE, INC.**, 250 W. 57th St., New York 19, N. Y. **CABLE: Kastreuber**. See page 62.

WALKER AMERICAN CORP., 800 Beaumont St., St. Louis 6, Mo. **EXPORT: NATIONAL THEATRE SUPPLY**, 92 Gold St., New York 38, N. Y.; **CABLE: Nathesupply**. See page 51.

WILLIAMS SCREEN CO., 1670 Summit Lake Blvd., Akron 7, Ohio. **EXPORT: Streuber & La Chicotte**, 250 W. 57th St., New York 19, N. Y. **CABLE: Kastreuber**. See page 59.

Projectors, 35mm; and Accessories

THE BALLANTYNE CO., 1712 Jackson St., Omaha, Nebr.; **CABLE: Balco**. **EXPORT: Streuber & La Chicotte, Inc.**, 250 W. 57th St., New York 7, N. Y. **CABLE: Kastreuber**. See page 57.

Century Projector Corp., 729 Seventh Ave., New York, N. Y. **EXPORT: WESTREX CORP.**, 111 Eighth Ave., New York, N. Y.

Charlin, 181 Ave. Pierre Brossollette, Montrouge (Seine), France.

Cinemecanica S. A., Viale Campania 25, Milan, Italy.

Gevaert Company of America, Inc., 423 W. 55th St., New York 19, N. Y.; **CABLE: Gevaert**.

Holmes Projector Corp., 1815 Orchard St., Chicago, Ill. **EXPORT: WESTREX CORP.**, 111 Eighth Ave., New York 11, N. Y.

INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. Y.; **CABLE: Presimplex**, New York. **EXPORT: National Theatre Supply**, 92 Gold St., New York 38, N. Y.; **CABLE: Nathesupply**. See page 65.

G. B. Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W. 1, England.

LAVEZZI MACHINE WORKS, 4635 W. Lake St., Chicago 44, Ill. (projector parts). **EXPORT: NORPAT SALES, Inc.**, 113 West 42nd St., New York 36, N. Y. See page 56.

Maquinaria Cinematografica S. A., Mallorca, 228, Barcelona, Spain.

Microtecnica, Via Madama Cristina 149, Turin, Italy.

Motigraph, Inc., 4431 W. Lake St., Chicago, Ill. **EXPORT: Frazar & Hansen, Ltd.**, 301 Clay St., San Francisco, Calif., and 120 Broadway, New York 5, N. Y.

Paromel Electronic Corp., 2040 W. North Ave., Chicago, Ill.

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: **Philips Export Corp.**, Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y. See page 67.

Pio Pion, Via Rovereto 3, Milan, Italy.

RADIO CORP. OF AMERICA, INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y.; **RADIO ADDRESS: Radiointer**. See page 55.

Ross Ltd., The Optical Works, Clapham Common, London S. W. 4, England.

Schoen Products Co., 105029 S. Figueroa Blvd., Gardena, Calif. **EXPORT AGENT: Hollywood Photo Manufacturers**, 1801 S. Olive St., Los Angeles, California.

Wenzel Projector Co., 2505-2519 S. State St., Chicago 16, Ill.; **CABLE: Wenzko**. **EXPORT: Streuber & La Chicotte**, 250 W. 57th St., New York 19, N. Y.; **CABLE: Kastreuber**.

Edward H. Wolk, 1241 S. Wabash Ave., Chicago 5, Ill. (projector parts). **CABLE: Edwolk**.

Zeiss-Ikon AG, Dornhalden Strasse 5, Stuttgart, Germany (projectors).

(Above firms manufacture projector mechanisms, bases, magazines and takeups unless otherwise specified.)

Projectors, 16mm

Cinemecanica S. A., Viale Campania 25, Milan, Italy.

Compeco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.; **CABLE: Compeco**. **EXPORT: Cinefot International Corp.**, 303 W. 42nd St., New York 18, N. Y.

G. BK-alee, Ltd., Mortimer House, 37-41 Mortimer St., London W1, England.

Holmes Projector Corp., 1815 Orchard St., Chicago, Ill. **EXPORT: WESTREX CORP.**, 111 Eighth Ave., New York 11, N. Y.

Pio Pion, Via Rovereto 3, Milan, Italy.

Paromel Electronic Corp., 2040 W. North Ave., Chicago, Ill.

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S.: **Philips Export Corp.**, Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y.

RADIO CORP. OF AMERICA, INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y.; **RADIO ADDRESS: Radiointer**.

Schoen Products Co., 105029 S. Figueroa Blvd., Gardena, Calif.

Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.; **CABLE: Vianco**, Davenport.

Sand Urns

Compeco Corp., 2251 W. St. Paul Ave., Chicago 47, Ill.; **CABLE: Compeco**.

Glaro Machine Products Co., Inc., 220 B. 82nd St., Rockaway Beach, N. Y.

Goldberg Brothers, 3500 Walnut St., Denver, Colo.

Golde Manufacturing Co., 4888 N. Clark St., Chicago 40, Ill.

Sound Equipment

Altec Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif. (amplifiers, Perspecta theatre equipment). **EXPORT AGENT: Frazar & Hansen, Ltd.**, 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

Ampex Corp., 934 Charter St., Redwood City, Calif. (reproduction equipment, magnetic recorders, Perspecta theatre equipment).

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Nebr. (reproduction equipment). **EXPORT: STREUBER & LA CHICOTTE, INC.**, 250 W. 57th St., New York 19, N. Y. **Cable: Kastreuber**. See page 57.

FAIRCHILD RECORDING EQUIPMENT CORP., 154th St. & 7th Ave., Whitestone, N. Y. **EXPORT: FAIRCHILD CAMERA & INSTRUMENT CORP.**, 88-06 Van Wyck Boulevard, Jamaica, N. Y. (Perspecta equipment). See page 52.

Fine Sound, Inc., 711 Fifth Ave., New York City. Perspecta recording equipment).

G. B. Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W1, England (reproduction equipment).

INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. J. (reproduction equipment). **EXPORT: NATIONAL THEATRE SUPPLY**, 92 Gold St., New York 38, N. Y. **CABLE: Nathesupply**. See page 65.

Magnasync Mfg. Co., Ltd., 5517 Satsuma Ave., North Hollywood, Calif. (reproduction equipment, magnetic recorders).

Motigraph, Inc., 4431 W. Lake St., Chicago, Ill. (reproduction equipment). **EXPORT: Frazar & Hansen, Ltd.**, 301 Clay St., San Francisco 11, Calif., and 120 Broadway, New York 5, N. Y.

PHILIPS INDUSTRIES, ELA DIV., Eindhoven, The Netherlands. For U. S. **Philips Export Corp.**, Div. of North American Philips Co., Inc., 100 E. 42nd St., New York 17, N. Y. (complete optical and magnetic recording and reproducing equipment). See page 67.

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York, N. Y. (recording and reproduction equipment). **RADIO ADDRESS: Radiointer**. See page 55.

SIEMENS & HALSKE, AG, Karlsruhe, Germany (reproduction equipment). See opposite page 1.

STELMA ELECTRONICS, 339 Ludlow St., Stamford, Conn. (Perspecta equipment). See page 58.

Superson, Aribau, 21 Barcelona, Spain (reproduction equipment).

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. (reproduction equipment [except in U.S.A. and Canada]; recording equipment [world-wide]). **CABLE: Westrex**, N. Y. See page 2.

Spotlights and Stereopticons

Beseler Visual Products Co., Inc., 200 E. 23rd St., New York City (stereopticons).

Best Devices Co., 10921 Briggs Rd., Cleveland, Ohio (stereopticons).

Genarco, Inc., 97-04 Sutphin Blvd., Jamaica, N. Y. **CABLE: Latilrac**, New York spotlights).

Golde Manufacturing Co., 4888 N. Clark St., Chicago 40, Ill. (spotlights stereopticons).

Kliegl Bros., 321 West 50th St., New York 19, N. Y. (spotlights).

STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio (spotlights, slide projectors).

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J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse, N. Y. (rigging & hardware). **EXPORT: WESTREX CORP.**, 111 Eighth Ave., New York 11, N. Y.

R. L. Grosh & Co., 4114 Sunset Blvd., Hollywood, Calif.

Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill. (switchboards).

G. B. Kalee, Ltd., Mortimer House, 37-41 Mortimer St., London W. 1, England (lighting & rigging).

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Eclair, 12 Rue Gaillen, Paris 2, France (cameras & processing equipment).

Editor Precision Equipment Co., 130 W. 46th St., New York 19, N. Y. (film editing equipment).

Fonda Corp., 550 W. Colorado Blvd., Glendale, Calif. (processing equipment); CABLE: Fonda Corp. EXPORT AGENT: WESTREX CORP., 111 Eighth Ave., New York 11, N. Y.

G. B. Kalee, Ltd., Mortimer House, 37-41 Mortimer Street, London W.1, England (cameras & processing equipment).

Kliegl Bros., 321 West 50th St., New York 19, N. Y. (production lighting).

Metal Masters, Div. of Wall Laboratories, 4584 68th St., San Diego 15, Calif. (processing machines).

Mitchell Camera Corp., 666 W. Harvard St., Glendale 4, Calif. (cameras, process projectors); CABLE: Mitcamco.

Mole-Richardson Co., 937 N. Sycamore Ave., Hollywood 38, Calif. (production lighting); CABLE: Morinc.

Peerless Film Processing Corp., 165 W. 46th St., New York, N. Y.

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Precision Laboratories, 244 W. 65th St., New York 23, N. Y. (editing equipment). EXPORT: Cinefot International Corp., 303 W. 42nd St., New York, N. Y.

RADIO CORP. OF AMERICA, RCA INTERNATIONAL DIVISION, 30 Rockefeller Plaza, New York 20, N. Y. (recording equipment). RADIO ADDRESS: Radiointer. See page 29.

Rapid Film Technique, Inc., 21 W. 46th St., New York, N. Y. (film rejuvenators).

Schoen Products Co., 105029 S. Figueroa Blvd., Gardena, Calif. (editing equipment). EXPORT: Hollywood Photo Manufacturers, 1801 S. Olive St., Los Angeles, Calif.

S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19, N. Y. (developing machines, magnetic recorders, cameras); CABLE: Sosound.

WESTREX CORP., 111 Eighth Ave., New York 11, N. Y. (recording equipment). CABLE: Westrex, N. Y. See page 2.

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THE BALLANTYNE COMPANY, 1707-11 Davenport St., Omaha, Neb. (mechanical interlocks). EXPORT: STREUBER & LA CHICOTTE, 250 W. 57th St., New York 19, N. Y. CABLE: Kastreuber.

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International Projector Corporation, 55 La France Avenue, Bloomfield, N. J. (magazines).

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General Register Corp., 43-01 22nd St., Long Island City, N. Y. (issuing machines & stub receivers).

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Sweden Freezer Manufacturing Co., 3401 17th Ave. W., Seattle 99, Wash.; CABLE: Sweden. EXPORT AGENT: NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y. CABLE: Natheuco.

George Sylvan Electric Corp., 7558 S. Chicago Ave., Chicago 19, Ill.

FILM QUOTAS

(Continued from page 14)

number of imported films which had been cleared by the Censor Office during the period July 1, 1952, to June 30, 1953.

France: Under Government decree, the total number of foreign feature motion pictures (dubbed into the French language) authorized for exhibition in France for the year July 1, 1953, to June 30, 1954, was limited to a total of 138. A similar limitation is anticipated for the current year. In addition, provision is made for certain additional special licenses, such as Cannes Festival merit permit awards and authorizations for films produced in a country which has assisted in the distribution of French films within its territory.

No Shorts Restrictions

There are no restrictions on the importation of dubbed short subjects, but there are limitations on their exhibition. Also, there are no limitations on the importation of undubbed feature pictures to be exhibited in the original (non-French) version, but exhibition is confined to a limited number of theatres.

Italy: Motion picture import restrictions in Italy vary according to the terms of a variety of agreements entered into with the various important film producing countries and consist primarily of restrictions on dubbed films to be released by foreign organizations with their own distributing facilities in Italy. Restrictions on foreign films to be distributed by independent Italian distributors are not generally severe.

The imports of the American majors, for example, are limited during the current film year (September 1, 1954, to August 31, 1955) to a total of 225 features dubbed into Italian. There also are film agreements with France, Germany, and other countries which include import restrictions. In addition, the Italians have provided that all films exhibited officially at the Venice Film Festival, regardless of nationality, may be imported over and above the quota allowances which have been established.

Spain: Spanish motion picture import restrictions are complex, varying with the terms of agreements entered into with various producing countries. American imports of both feature pictures and shorts are limited by the terms of an agreement with the Spanish Government and similar restrictions also apply to film imports from other producing nations.

Discussed Film Freedom

Last July, at Locarno, Switzerland, the General Assembly of the International Federation of Film Producers' Associations thoroughly discussed the subject of freedom in international film trade, including the matter of film import quotas. The decision of the Assembly, in opposition to film quota barriers, is stated in the following resolution which was unanimously adopted by the 21 countries represented:

"To insure the maximum development in

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each country of film production as the principal medium of mass communication and mass entertainment, the International Federation of Film Producers Associations considers complete freedom in international film trade essential. The Federation consequently calls upon its member Associations to do everything in their power to reduce and abolish fiscal and quota restrictions on the importation and distribution of foreign films as rapidly as this can be done without material injury to the essential interests of film production in the country concerned.

Would Oppose Barriers

"The Federation at the same time, without prejudice to the essential economic interests of each country, also urges its member Associations to oppose the creation or maintenance of any barrier to the free negotiation, collective or individual as the case may be, between producers, distributors and exhibitors, of distribution charges, film hire, and all other contractual conditions concerned with the exploitation of films.

"The Federation will maintain continuing contact with its member Associations with a view to aiding and expediting the achievement of these objectives."

The countries whose representatives subscribed to this resolution were Austria, Belgium, Denmark, Egypt, Finland, France, Great Britain, Germany, Holland, India, Israel, Italy, Japan, Mexico, Pakistan, Por-

tugal, Spain, Sweden, Switzerland, Turkey and the United States.

The nations of the world would be well advised to use this enlightened resolution as the basic theme for the development of their film import policies—to the long range benefit and prosperity of the film industry throughout the world.

CinemaScope Gain Cited

This week, some 65 weeks after the world premiere of "The Robe," 20th-Fox reports that its new screen technique, CinemaScope, "has established itself as a hallmark of quality in the industry—exceeding the fondest hopes and most optimistic estimates of an industry which has been rejuvenated by its impact."

To get down to specifics concerning CinemaScope in the world market, the company has announced that as of the week ending December 3, there were 4,673 orders for CinemaScope installations in 39 countries. Of this total, 2,315 are equipped and currently showing CinemaScope product. There are 937 CinemaScope orders in England; 271 in Australia; 25 in New Zealand, and 20 in South Africa. The total for the Far East is 341 orders; for Europe, 2,618 orders, and for South America, 461 orders. By the end of this year, it's estimated that 11,000 theatres in the United States and Canada will be showing CinemaScope films.

A 20th-Fox progress report on CinemaScope states that "although handicapped by lack of prints and indigeous equipment and installation problems, CinemaScope has forged ahead in a three-pronged assault on the world market, in Europe, Latin America and the Far East." Reported as typical was the experience in the small French town of Roubaix where "The Robe" played two sell-out weeks against the usual engagement of two days.

The company reported too that everywhere interest was maintained with subsequent CinemaScope productions. "River of No Return" boomed in Stockholm; as did "King of the Khyber Rifles" in Caracas, "How to Marry a Millionaire" in Tokyo and "Prince Valiant" in Singapore.

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 Hi-Land Paper Products, 88 North Highland Ave., Ossining, N. Y. (boxes).
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 Speed-Scoop, 109 Thornton Ave., San Francisco 24, Calif. (scoops).
 Star Manufacturing Co., 6300 St. Louis Ave., St. Louis 20, Mo. (popcorn). EXPORT AGENT: Albert Rebel, 354 S. Spring St., Los Angeles, Calif.
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Projector & Equipment		Producer-Distributor	
Projection Optics Co.	53	Westrex Corp.	2
Projection Lenses		Recording & Sound Projection Equipment	
Radiant Mfg. Co.	42 & 43	Williams Screen Co.	59
Projection Lenses		Theatre Screens	

Todd-AO "Oklahoma!" to Have March Premiere in New York

"Oklahoma!" the first production in the Todd-AO process, will open in New York on a roadshow basis at the Rivoli theatre at the end of March, Mike Todd, chairman of the board of Mike Todd Productions, announced last week. At the same time, the producer said he plans to produce Tolstoy's "War and Peace" in the same process at a cost of approximately \$7,000,000, with filming of exterior shots beginning January 15. "Oklahoma!" he said, would be shown on two-a-day basis in key cities throughout the country. He added that exhibition plans are being handled by the Magna Theatre Corporation, a company in which he now acts in a consultant capacity.

Ford Is Vice-President Of C. V. Whitney, Inc.

HOLLYWOOD: John Ford, director, has rejoined his long time associate, Merian C. Cooper, and Cornelius Vanderbilt Whitney, in C. V. Whitney, Inc., as vice-president, and will direct three pictures for this newly-formed production company under a non-exclusive contract. Properties to be directed

by Mr. Ford are undetermined. He recently completed "The Long Gray Line" for Columbia, a story of West Point.

Cinema Lodge Show For Rogers Patients

New York's Cinema Lodge of B'nai B'rith, has announced a Christmas gift for the patients of the Will Rogers Memorial Hospital, Saranac Lake, N. Y., in the form of an entertainment junket sponsored by the lodge. The actors are donating their services and Cinema Lodge is underwriting their transportation. The show will be December 20.

Dudley to Make Six Films Annually for Six Years

Carl Dudley, president of Dudley Pictures Corp. has announced plans for producing six features annually for the next six years. He said a \$2,000,000 revolving fund has been set up to finance the production project, which will feature Eastman color films to be photographed with the new newly-improved Vistarama anamorphic lens. Production on the first feature is expected to begin next March.

U-I Promises More Films During 1955

Universal-International will release even more pictures next year than during 1954, Charles J. Feldman, vice-president and general sales manager, announced Monday at the opening session of the week-long sales conference in Hollywood attended by production, distribution and advertising-publicity heads.

During this year, during which U-I grosses soared to a record, the company put 28 important features into release, Mr. Feldman pointed out. During 1955, a total of 32 major pictures will be released.

Addressing the conference were Milton R. Rackmil, president; Alfred E. Daff, executive vice-president; Edward Muhl, vice-president in charge of production, and David A. Lipton, vice-president, who joined with Mr. Feldman in the statement of policy for U-I.

Stressing that "big" pictures are those which can make "big" profits and reaffirming the company's policy of making all types of pictures for all types of theatres for all types of screens, Universal will launch a 17-week "Charles J. Feldman Annual Drive," January 3, continuing through April 30, Mr. Daff announced at the sales conference.

The announcement of the drive climaxed four days of meetings during which executives reviewed production, distribution and promotion plans. Thirteen pictures, most of which were screened during the meetings, will be released during the drive. More than \$36,000 will be distributed to the domestic division, district branch and office managers, salesmen and bookers, for the best billing results. In addition, branch managers will vie for a "Man of the Week" award, a special gift from one of the company's top stars.

RKO Maps Campaigns For Two Productions

RKO Radio Pictures, Inc., has announced four regional sales meetings to complete the sales and merchandising campaigns for Howard Hughes' new Jane Russell film, "Underwater," and "The American," starring Glenn Ford. The first regional sales conference was held at RKO's Hollywood studio December 9, 10 and 11. Simultaneous meetings will be held in Chicago and New York December 13, 14 and 15. The New Orleans meeting will be December 16, 17 and 18.

Magill to Buena Vista

Mort Magill has been named district sales supervisor for the Philadelphia, Washington and Pittsburgh areas by Leo F. Samuels, president and general sales manager of Buena Vista Film Distribution Co. Mr. Magill will make his headquarters in Philadelphia.

THE WINNERS CIRCLE

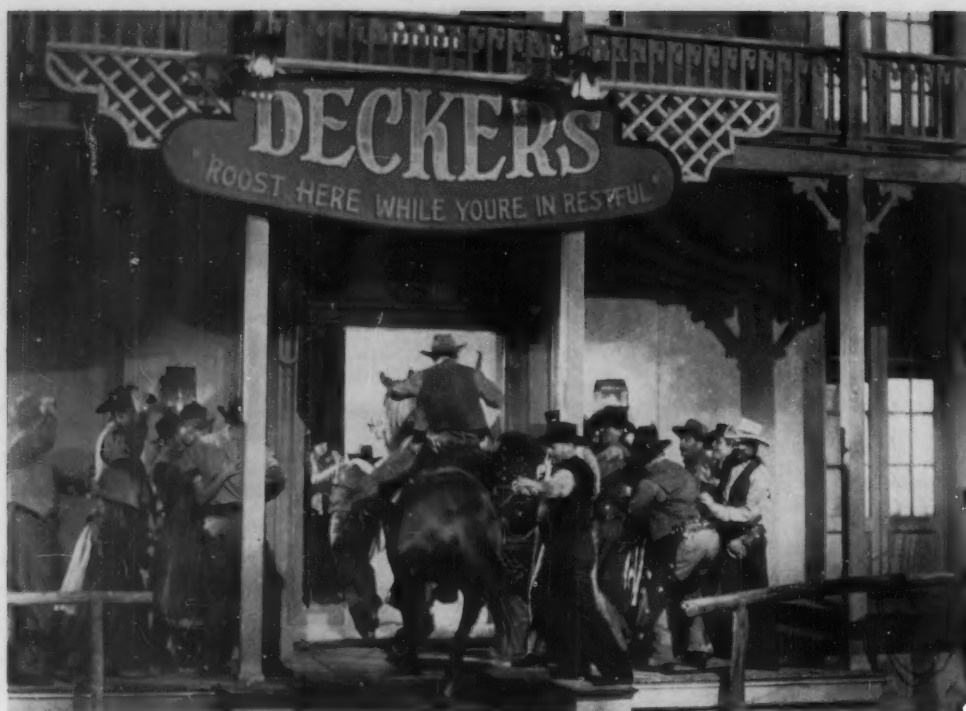
Pictures doing above average business at first runs in the key cities for the week ending December 4 were:

- Albany:** DRUM BEAT (W.B.) 2nd week; PHFFFT (Col.)
- Atlanta:** CARMEN JONES (20th-Fox) 2nd week; HUMAN JUNGLE (A.A.); LAST TIME I SAW PARIS (MGM) 2nd week; WHITE CHRISTMAS (Par.) 2nd week.
- Baltimore:** DRUM BEAT (W.B.); LAST TIME I SAW PARIS (MGM).
- Boston:** BAREFOOT CONTESSA (U.A.); DESIREE (20th-Fox); DOWN THREE DARK STREETS (U.A.); LAST TIME I SAW PARIS (MGM).
- Buffalo:** DRUM BEAT (W.B.) 2nd week; LAST TIME I SAW PARIS (MGM) 2nd week; TRACK OF THE CAT (W.B.).
- Cincinnati:** DESIREE (20th-Fox) 2nd week; DRUM BEAT (W.B.) 2nd week; TRACK OF THE CAT (W.B.); WHITE CHRISTMAS (Par.) 6th week.
- Cleveland:** BAREFOOT CONTESSA (U.A.) 3rd week; CARMEN JONES (20th-Fox); DESIREE (20th-Fox) 2nd week; DRUM BEAT (W.B.); LAST TIME I SAW PARIS (MGM); WHITE CHRISTMAS (Par.) 5th week.
- Columbus:** DESIREE (20th-Fox); LAST TIME I SAW PARIS (MGM).
- Denver:** AIDA (I.F.E.); CATTLE QUEEN OF MONTANA (RKO); DESIREE (20th-Fox) 2nd week; LAST TIME I SAW PARIS (MGM); LITTLE KIDNAPPERS (U.A.); PHFFFT (Col.); WHITE CHRISTMAS (Par.) 6th week.
- Des Moines:** BEAU BRUMMEL (MGM).
- Detroit:** CARMEN JONES (20th-Fox); DESIREE (20th-Fox) 2nd week; A STAR IS BORN (W.B.) 9th week.
- Hartford:** CARMEN JONES (20th-Fox); CATTLE QUEEN OF MONTANA (RKO); DOWN THREE DARK STREETS (U.A.); LAST TIME I SAW PARIS (MGM) 2nd week; PHFFFT (Col.) 2nd week.
- Jacksonville:** DESIREE (20th-Fox); SITTING BULL (U.A.); TRACK OF THE CAT (W.B.).
- Kansas City:** CARMEN JONES (20th-Fox) 2nd week; DESIREE (20th-Fox) 2nd week; DRUM BEAT (W.B.) 2nd week; LAST TIME I SAW PARIS (MGM) 2nd week; WHITE CHRISTMAS (Par.) 3rd week.
- Memphis:** DESIREE (20th-Fox); LAST TIME I SAW PARIS (MGM) 2nd week; PHFFFT (Col.)
- Miami:** BAREFOOT CONTESSA (U.A.) 2nd week; LAST TIME I SAW PARIS (MGM) 2nd week; WHITE CHRISTMAS (Par.) 2nd week.
- Milwaukee:** BLACK WIDOW (20th-Fox) 2nd week; DESIREE (20th-Fox); LAST TIME I SAW PARIS (MGM); PHFFFT (Col.); A STAR IS BORN (W.B.) 5th week; WHITE CHRISTMAS (Par.) 2nd week.
- Minneapolis:** DESIREE (20th-Fox); LAST TIME I SAW PARIS (MGM).
- New Orleans:** LAST TIME I SAW PARIS (MGM) 2nd week.
- Oklahoma City:** BLACK WIDOW (20th-Fox) 2nd week; LAST TIME I SAW PARIS (MGM) 2nd week; THE OUTLAW STALLION (Col.); WHITE CHRISTMAS (Par.) 4th week.
- Omaha:** ADVENTURES OF HAJJI BABA (20th-Fox); BAREFOOT CONTESSA (U.A.); DESIREE (20th-Fox); LAST TIME I SAW PARIS (MGM); WHITE CHRISTMAS (Par.).
- Philadelphia:** ATHENA (MGM) 2nd week; CARMEN JONES (20th-Fox) 2nd week; DESIREE (20th-Fox) 2nd week; PHFFFT (Col.).
- Pittsburgh:** DESIREE (20th-Fox) 3rd week; DRUM BEAT (W.B.); PHFFFT (Col.) 2nd week; WHITE CHRISTMAS (Par.) 2nd week.
- Portland:** DESIREE (20th-Fox); LAST TIME I SAW PARIS (MGM); WHITE CHRISTMAS (Par.) 3rd week.
- Providence:** DESIREE (20th-Fox); LAST TIME I SAW PARIS (MGM); WHITE CHRISTMAS (Par.) 4th week.
- San Francisco:** PHFFFT (Col.)
- Toronto:** BAREFOOT CONTESSA (U.A.) 3rd week; FATHER BROWN (JARO) 3rd week; LAST TIME I SAW PARIS (MGM) 2nd week; MODERN TIMES (U.A.) 4th week; WHITE CHRISTMAS (Par.) 5th week.
- Vancouver:** DRAGNET (W.B.); THE SEEKERS (JARO); WHITE CHRISTMAS (Par.) 4th week.
- Washington:** BAREFOOT CONTESSA (U.A.) 3rd week; DESIREE (20th-Fox); ON THE WATERFRONT (Col.) 11th week; REAR WINDOW (Par.) 13th week; SITTING BULL (U.A.); TRACK OF THE CAT (W.B.).

Saranac Lake to Premiere Warners "Silver Chalice"

Saranac Lake, N. Y., has won the world premiere of Warners' "The Silver Chalice," by leading the nation in the first three days of the Christmas Seal sale. The town won a national competition, sponsored by Art

Linkletter on his CBS "House Party" show, for highest per capita Christmas Seal returns in the opening days of the mail campaign to raise funds to fight TB. Virginia Mayo and Jack Palance, who stars in the film, are scheduled to appear at the premiere together with Mr. Linkletter and others from Hollywood.



VARIED APPEAL TO BE U-I SUNDAY PUNCH

VARIETY in content and hence of appeal, and preselling by every medium known—these are the proved factors Universal-International will be depending upon during the first four months of 1955 (a period during which it will release one of its most important and powerful groups of pictures), and during the remainder of the year when the studio will be turning out product from proved story material and with the big name stars which help a picture's success.

Showmen through the nation may expect a steady flow of product, Charles J. Feldman, vice-president and general sales manager, promises. They may also expect product reflecting the latest in technical appeal, he pointed out. Three of the coming pictures are in CinemaScope, and all but three are in color by Technicolor. Among the group is "Sign of the Pagan"—the most "expensive negative produced at the Universal-International studio.

This is for release during and after the Christmas season. Others of note which come along in January are "So This Is Paris" and "Destry." "The Far Country" heads the February releases.

The lineup includes "West of Zanzibar," a J. Arthur Rank Technicolor production starring Anthony Steel and Sheila Sim; "Six Bridges to Cross," "Abbott and Costello Meet the Keystone Kops," "Captain Lightfoot," "Smoke Signal," "Land of Fury," "Chief Crazy Horse," "Man Without a Star," "Ma and Pa Kettle at Waiiki."

Coming from the studio, according to Edward Muhl, vice-president in charge of production, will be "Female on the Beach," "Tacey," "So This Is Rio," "All That Heaven Allows," "Song of Norway," "The Navy Gets Francis," "The Galileans," "The Benny Goodman Story," "Apache Agent," "There's Always Tomorrow," "Away All Boats," "The Private War of Major Benson," "The Life of Charles Russell," "New Heaven, New Earth" and "Dead Man's Pass."

The lineup of pictures completed added to those the studio is making and contemplates impelled Milton R. Rackmil, president, to comment this week as follows:

"With the pictures we have set for release during the first four months of 1955 and with the pictures we have in production and in the blueprint stages on the planning boards, we are looking forward to another year of successive boxoffice hits which should further add to the splendid relationship which we at Universal feel we enjoy with our exhibitor customers all over the world, for our continued prosperity is their continued prosperity."

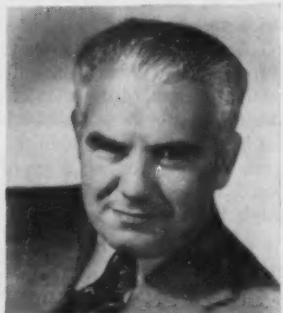
Universal is "aiming its sights at another record year," N. J. Blumberg, chairman of the board, asserted this week. He added the industry now is "settled down to expanding its major efforts at producing films with the greatest possible box office potentials," whereas last year's emphasis was on "size, shape, and dimensions." He also said:

"It was no small accomplishment that

THIS IS DESTRY. Audie Murphy and Mari Blanchard star in Universal's new Technicolor version of the familiar western tale, "Destry." Others who are featured are Lyle Bettger, Lori Nelson, and Thomas Mitchell.



MILTON R. RACKMIL heads the company, and also is president of Decca Records.



N. J. BLUMBERG, a former president, is now chairman of the board.



ALFRED E. DAFF, a product of Australia, came up through sales and is executive vice-president.

ATTILA THE HUN is having no trouble with a Roman ambush, in "Sign of the Pagan." He is Jack Palance, of the high cheekbones. His slave wife, clinging to the wagon, is Allison Hayes. Also in starring roles are Jeff Chandler, Ludmilla Tcherina and Rita Gam.



EDWARD MUHL is in charge of production at the studio, and is a vice-president.



CHARLES J. FELDMAN is the vice-president and general sales manager.



DAVID A. LIPTON, vice-president, heads the advertising, publicity, and promotion of product.

during the past year of mechanical evolution in the motion picture industry. Universal's world wide business soared to new heights, surpassing everything in its history." According to Mr. Blumberg, "Teamwork in Universal's worldwide family and with the world's exhibitors has been the keynote of the Universal success story—and we aim to maintain this teamwork during 1955."

The worldwide aspect of the company's efforts was stressed also this week by Alfred E. Daff, executive vice-president, who said: "General economic conditions throughout the world give every indication of maintaining the upbeat trend the industry experienced in 1954. The ambitious program we have planned for the coming year will provide the exhibitor with the product he requires to take full advantage of the improved market conditions."

"We believe in all systems. We will produce in any system the exhibitor and public demand. We believe in all types of screens. But, basically, we believe in giving the public the best we can in subject matter, performance and production value because we believe the motion picture audience buys its entertainment on the basis of these three vital factors, and they are influenced in the order indicated. They want entertaining stories, they want outstanding performances by personalities and they want good production values which embrace directing and producing talent."

What makes the company's selling effort all the more important this year is that it has decided to spend more than ever in its history in "pre-selling." According to David A. Lipton, vice-president in charge of advertising, publicity and promotion, each campaign will be carefully "tailored." And, additionally, he remarked:

"We also are reaching into the more specialized magazine, television, and promotion fields with both publicity and advertising in order to create a real impact on the infrequent as well as the frequent movie-goer."

As examples of the "tailoring", Mr. Lipton cited the advance national newspaper campaign on Roger Fuller's book, "Sign of the Pagan" on which the company is cooperating with the publisher, Dial Press; the color advertising campaign on "So This Is Paris", in 20 publications with a total circulation of 57,000,000; the utilization of 11 "male appeal" publications such as *True*, *Argosy*, *Official Detective*, and the like, for "Six Bridges to Cross", the story of a record-breaking robbery. And, also for the latter picture, use of *Colliers*, which first published the original story upon which the film is based; and, additionally on this film, placement of ads in *Look* and *Life*, for the general movie-goer, and in *Seventeen* and movie magazines for others.

The new James Stewart starring vehicle, "The Far Country" will be given the sort of advertising which succeeded so well in his "The Glenn Miller Story". There will be "the most comprehensive use of color advertising on a local level ever attempted". Full color ads will appear in 184 Sunday and weekend newspapers in 177 cities. For the first time, the new weekend supplement, *Family Weekly*, will be used. And, also, of course, the larger supplements such as *American Weekly* and *Parade*.

His company is the "showmanship company," Mr. Lipton commented. And he added: "We have earned this reputation on the basis of results of the past several years. It is our objective the coming year to surpass everything we have done to date. Our budgets, in fact, have been set to provide us with the financial resources to do a record breaking job."



ABOVE, in "The Far Country," James Stewart faces down Marshal Jay C. Flippen, in the story of a search for gold in the Canadian north country. At the right, Abbott and Costello, Fred Clark and Lynn Bari, in a scene from "Abbott and Costello Meet the Keystone Kops." Also at the right, a cafe scene from "So This Is Paris." Gene Nelson, Tony Curtis and Paul Gilbert, sailors on shore leave, applaud a song number by Gloria DeHaven. The picture also stars Corinne Calvet. Below, Tony Curtis, as a Boston hoodlum, right, threatens detective George Nader in "Six Bridges to Cross." This is a story based upon the renowned Brinks armored truck robbery. The company not only uses star "names" which draw the crowds, and stories which have had considerable popularity and certainly have appeal; it also will continue its policy of making percentage deals "such as those which in the past have proved mutually advantageous," Edward Muhl, studio chief, promises. Such deals have been with Jimmy Stewart, Tyrone Power, Alan Ladd and Gregory Peck, to cite a few.



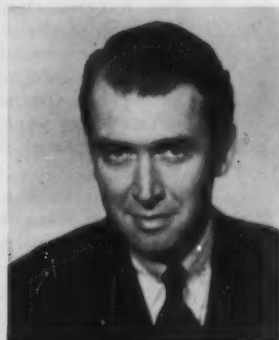
And Some of the Stars . . .



KIRK DOUGLAS



JANE RUSSELL



JAMES STEWART



TONY CURTIS

Managers' Round Table



An International Association of Motion Picture Showmen—Walter Brooks, Director

"Advertising & Selling Heart of Show Business"

ELMER RHODEN, assuming the presidency of National Theatres as the able successor of Charles P. Skouras, used the headline above in his keynote address to circuit executives, managers and department heads, in their first business meeting in Hollywood, last week. It sums up a policy which will prevail in the management of the circuit in the future, as it has in the operation of Fox Midwest Theatres, in the past.

The news stories have told how Mr. Rhoden has set up a half-million dollar fund for advertising research, an inquiry into selling approach as it applies to motion pictures, at the box office. This is for improvement in theory and practice, as it involves further study of media and method. Thornton Sargent, advertising director for National Theatres, told the meeting that the circuit's current advertising expenditures were 5.4 per cent of gross revenue from admissions. Mr. Sargent warned that "It would be foolish to cut flesh from the bone" by any curtailment of advertising appropriations—and the inference is that National Theatres will have an overall increase in budgets.

Pete Latsis, principal aide to Mr. Sargent, spoke of publicity aspects in theatre promotions, based on an approach through other than the usual advertising methods. He declared that "If we deal honestly and sincerely with the press, we will be treated fairly." This advice can be an incentive to managers to find better publicity off the amusement pages, and to discover and use more cooperative ads, which, in the aggregate, will add up to more revenue for the newspapers than any continued formula of "directory" advertising which goes on and on, unchanged, year after year, until it loses its force. Managers make news, and build better advertising policy for newspapers as well as for themselves, by working hard along Main Street.

We know this direct approach, on a personal basis, has paid off very handsomely for such Fox Midwest managers as, for instance, Willis Shaffer, who is the only three-time winner of the Quigley Grand Award. His business neighbors, first in Atchison,

IT'S ONE WORLD—

Even if you have to go hunting for the Round Table picture page, which is "up front" this week, in the World Market section of *The Herald*.

But the Round Table is in the world market, every week, as are the Quigley Awards contenders. It's one world, of advertising, exploitation and promotion, for good showmen. We have to pause and admire the outstanding quality of showmanship from overseas, for it frequently outshines our own.

Just for instance, did you know that the Cathay Odeon cinema, in Singapore, is a newer, finer, more modern—and by far—a more costly theatre structure than we have in Cincinnati? In fact, if Mr. Lim Keng Hor, who represents the Associated Theatres Limited in our Round Table membership, could transport the Cathay Odeon, which cost \$4,000,000 to build, on some magic carpet, it would be the finest theatre on the Ohio River from Pittsburgh to New Orleans, which might astonish our native population.

It's no accident that producers and distributors now are getting nearly half of their total income from abroad. We will wager, as another for instance, that MGM can learn as much about good showmanship from the Metro theatre in Santiago, Chile, as they do in Loew's State, Cleveland, or any other of their houses in the U.S.A. Loew's theatres, abroad, are up to and above the average of showmanship and management anywhere in the world.

and then in Hutchinson, Kansas, over the years, have good reason to regard Willis Shaffer with a great deal of affection—and so does the local newspaper in each of these Midwest communities, for he has delivered phenomenal results from many cooperative endeavors, for mutual aid and benefit, in the established policy of the Round Table everywhere in the world.

PARAMOUNT'S first International Promotion Coordination meeting gets under way this week at the Hollywood studios, under the personal direction of Jerome Pickman, vice-president in charge of advertising, publicity and exploitation, who will preside over all sessions. Y. Frank Freeman, vice-president in charge of the studio, and Don Hartman, executive producer, will address the meeting. The Paramount home office contingent, attending from New York, include Sid Blumenstock, assistant national director Herb Steinberg, exploitation manager, and Burt Champion, publicity manager.

Overseas operations will be represented by Tony Reddin, director of advertising and theatres in England, and Odette Perry, promotion liaison for Continental Europe, as well as by Paul Ackerman, director of advertising, publicity and sales promotion for Paramount International, and Albert Deane, manager of censorship and editing for the foreign field.

GOLDEN ANNIVERSARY — 1904-1954, is celebrated by the Regal cinema, Kilmarnock, Scotland, and a fine campaign book submitted by manager J. A. Gallacher, as an entry for the Quigley Awards. It isn't often that an individual theatre can enjoy fifty years of continuous operation—but they do it in England, and this is a splendid example. The souvenir book, in blue and gold, pictures the entire staff operation, from D. J. Goodlatte, managing director of Associated British Cinemas, Ltd., at the top of the circuit, down through the resident staff of what was originally "The King's Theatre" and is now the Regal. One thing we much admire, and it is typical of British management—in this souvenir book—the several pages of photographs include the usherettes, the salesgirls, and the cleaners, all with dignity and appreciation, from top to bottom of the scale. We also like the dedication—"From BioScope to CinemaScope, and there's fifty years between. Can you guess how many millions, have gazed at the silver screen?" —Walter Brooks

Loew's, International, Inc., Puts 'PEP' in Promotion

Backing the big ones with big campaigns is good business. This is the conclusion of Loew's International Corporation's sales and publicity executives, following two months of "PEP."

Neither a cereal nor a vitamin, except in a business sense, "PEP" is M-G-M's contribution to the art of making overseas exhibitors more promotion-minded than ever. Conceived by Arthur M. Loew, Loew's International's president, "PEP," the Perspecta Exhibitor Plan, will force-feed \$2,500,000 over normal promotion budgets, into campaigning abroad. "PEP" money is being concentrated on six big pictures of the coming year (different ones in different countries), in conjunction with Perspecta Stereophonic Sound, the system used on M-G-M product.

As put into operation, "PEP" works on two levels; with exhibitors and with the public. Exhibitors know about "PEP" because it gets them steamed up about business and sales possibilities; but all the public sees is the major promotion campaigns.

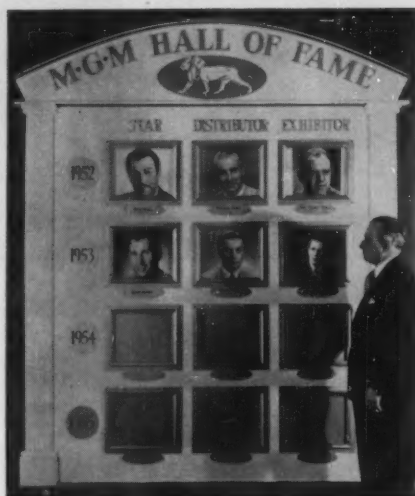
New Selling Approach

"The "PEP" plan was laid out by Loew in New York last September. It was followed by the announcement of two "PEP" Sales Conferences. One was held in Barcelona last month with Loew presiding. The other, for the Far East was held in Tokyo in November. Both were major events in the trade, focusing exhibitor attention on the special advertising, publicity and exploitation plans for the six "PEP" pictures.

No fixed pattern has been set throughout the world for exploiting "PEP" pictures. Since the pictures vary, and more important, promotion possibilities differ, the determination of campaigning has been left to the M-G-M territorial managers. Where advertising is the most effective medium, the "PEP" budgets have been used for that purpose. In Egypt, for example, "PEP" resulted in the first full-page ad ever taken for a picture by a theatre.

Free Marriage Licenses As a Promotion Stunt

Richard D. Empey, manager of the Granada theatre, Duluth, Minnesota, comes in our mail with a neat and new stunt for the promotion of "Seven Brides for Seven Brothers"—he presented the first seven applicants on the opening day with their marriage license fees, and went with them to the Court House to pay the \$3, and then gave them guest tickets, good any time, besides. (Things are getting tougher all over—we only paid \$2 for a license, just 38 years ago!) But this is a real publicity stunt, that lands in the newspapers, and it's worth another dollar, today. One couple were waiting at the License Bureau for him when it opened early that morning. He also used



Morton A. Spring, first vice-president of Loew's International, views the "Hall of Fame" which will add three new names in January, for 1954. Already on display are the 1952 winners—Star of the Year, Stewart Granger; Distributor of the Year, Abraham Gottfried, Thailand; and Exhibitor of the Year, Gustave Zelnick, Cairo, Egypt. For 1953, these were added: Star of the Year, Robert Taylor; Distributor of the Year, Bronislaw Landau, Israel; and Exhibitor of the Year, Comm. Giovanni Germani, Florence, Italy.

A different example is Belgium, where ad space is extremely costly, but the country is very exploitation-minded. For "The Student Prince," benefitting from "PEP" treatment, the campaign emphasis was on street stunts which put groups of students from the university glee clubs (or the Belgian equivalents thereof) on the streets in costume singing songs from the picture.

Throughout Latin-America, the rule with "PEP" seems to be to go in quite heavily for saturation bill-posting. The first picture to date to get general "PEP" release has been "Rhapsody," a picture with unusual possibilities abroad because of the added interest in classical music.

displays of magazine coverage, from Life, Look and Redbook, and the special one-sheet on the picture distributed by Seventeen Magazine.

We like the fact that he staged a street ballyhoo hay-ride, and the music was furnished by a local music school in cooperation with local radio stations, to insure the authenticity of tunes that go with hay-rides, in Minnesota.

Murray Spector, manager of the Plaza theatre, Englewood, N. J., tied in with the local Mercury dealer for a cooperative newspaper ad on "Woman's World" and had the model car used in the film on display in front of the theatre and circling the town during playdate.

Exploitation From "Down Under" Good

Harry Greaves, manager of the Wintergarden theatre, Brisbane, Australia, submits his fine campaign for "Roman Holiday" as an entry for the Quigley Awards in the fourth quarter of 1954, and bears out the often proven fact that showmanship is always on the alert in that far away corner of the globe. We have many good Round Table members, and contenders for the Awards, in Australia, and they rival the Canadians in their zeal for honors.

The promotion of Audrey Hepburn's first starring vehicle, who was billed as the Academy Award actress for the year, combined the best of all that had been done in first runs on this side of the world, plus ingenious features that originate with the zest for doing a still better job on a later run. One factor was the giving away of a Fiat car, typical of the picture, and done with the sponsorship of the Fiat distributor in Brisbane. His letter of appreciation shows how well pleased he was with the proposition and the promotion. The car, on display in the Stalls lounge of the theatre, was seen by 90,000 people in three weeks. Good window displays, away from the theatre, were valuable.

Radio played a big part in the promotion, and all avenues were opened for cooperative advertising. Four leading newspapers were also generous with press space, to supplement a good display advertising campaign. Paramount arranged a contest to find a double for Audrey Hepburn, and it was won by a girl at the State theatre, Sydney, who made a personal appearance for "Roman Holiday" in Brisbane.

RKO Pressbook Pays \$10 Awards to Managers

The pressbook on "Cattle Queen of Montana"—received from RKO, discloses their own cash award system for managers who supply "do it yourself," "no cost" or "low cost" suggestions as exploitation ideas for mutual aid and benefit. Among those cited in the current pressbook are Joseph Kogan, Warners' Wilton theatre, Los Angeles, who had a Christmas greeting bannered on a Jaguar car, parading downtown streets with the sponsorship of the local dealer. Frank M. Diaz, of the Pacific Drive-Ins, Los Angeles, suggested meat market tie-ins for "Cattle Queen" which is worth the price of a good steak as an idea. M. A. Anderson, of the RKO theatres, Los Angeles, suggested the celebration of a milestone in theatre operation—such as the one millionth ticket sold, with appropriate ceremonies. Roy Wolf, manager of the Paramount theatre, Hollywood, offered a tieup with the public libraries, on the Montana Territory and the historical background of the "Cattle Queen."

Industry Is Sponsor For "7 Brides"

Emery Austin, national exploitation director for MGM, sends us a complete campaign book which is entered forthwith in the last quarter of 1954, for the Quigley Awards, to the credit of E. R. Brennan, manager of the Bay theatre, Green Bay, Wisconsin. What's different about it is the fact that important local industries got behind the special and advance showings of "Seven Brides for Seven Brothers"—and put over the attraction as their gift to the public and their employees. The campaign book is a full exhibit of how possible it is to find this kind of industrial backing.

The Bay West Paper Company, a division of Mosinee Paper Mills Co., and Charmin Paper Mills, Inc., manufacturers of Charmin and Green Bay Paper Products, introduced the idea of inviting their employees and guests to see MGM's rollicking musical, because they thought it was grand entertainment, and the compliment was extended by the theatre manager over their signature. Each person receiving two guest tickets signed with their identification as employees of the local industries. At the first preview, held at 10:30 p. m., 388 employees and their wives or families, saw the picture ahead of the public showing, and endorsed it, in a cooperative advertisement carrying audience comment. The local radio and TV stations joined in this public applause for good entertainment. Local reviews made much of these opinions from folks who were well known as neighbors and friends. The theatre had twice as many free spots as paid for.

A feature of the campaign was a "Miss Blue Jeans" contest for girls, fourteen years old or over—and the snapshots contained in the campaign book prove that this was popular, with the girls, and with their judges in the audience. Winners had radio and TV spots of their own, and a luncheon staged at the Northland Hotel. Pictures of several dozen prize winners and runners-up show why this contest was popular with the public. (Emery Austin says, "Our very fine Milwaukee field representative, Louie Orlove, had something to do with all this.")

Makes Christmas Card From Publicity Mat

John Petrosky, manager of the Palace theatre, Norwich, Conn., did use that excellent publicity mat on "White Christmas" to create holiday greetings from a local merchant with compliments to Paramount's Irving Berlin musical.

M. K. Wilson, supervisor of the Ontario District "D" for Odeon theatres, sends sample of a new type of monthly program being used in his six towns. He says patron reaction is very gratifying.

Selling Approach

CARMEN JONES—20th Century-Fox. Color by DeLuxe, a CinemaScope production, with high-fidelity stereophonic sound. Oscar Hammerstein's spectacular stage hit that lit up the Gay White Way for two seasons. Stand up and cheer! Here she is, that dazzle-dancing, man-crazy Jones girl. She's torrid, she's terrific. Her name will sing in your brain, the songs will pound in your heart. A major musical event in motion picture entertainment. 24-sheet is imaginative and compelling, in line with the excellent advertising theme for this attraction which you have seen in the trade-press. You can do plenty with this fine art material in lobby and marquee displays. Newspaper ad mats are in similar style, with good variety for size and shape, including some teasers that will tease. The complete campaign mat has six ad mats and slugs for small situations, plus two publicity mats, all for the cost of one ordinary display mat. The silhouette figure of "Carmen" is a good trademark for this picture—use it as your sales approach. 9x12 herald, in color, has the proper advertising theme. Modern merchandising ideas will make "Carmen" sing in cooperative advertising.

AFRICAN ADVENTURE—RKO-Radio Pictures. Robert C. Ruark's personal adventures in Africa, photographed in Pathecolor. His by-line column is syndicated in the Scripps-Howard newspapers and 144 other papers throughout the country. "This is real"—everything you see, actually happens. The living jungle—unrehearsed, unstaged, untamed. Six-sheet and other posters will make good marquee and lobby display. Newspaper ad mats are very

good, and will sell the picture to skeptics. There are plenty of them for choice, and such as No. 303 are new and different. The 35c mat, at National Screen, supplies eight ad mats and slugs, and two good publicity mats, all for the price of a single mat. The scenes are real! The screams are real!

ATHENA—MGM. Gay Eastman Color. Seven daring daughters on a prowl for romance—they're even saucier than the "Seven Brides". "Athena"—the nature girl, the body beautiful—in MGM's musical with young ideas. Jane Powell, Debbie Reynolds, Edmund Purdom, Debbie Reynolds, Vic Damone, Debbie Reynolds, Louis Calhern—and Debbie Reynolds. Boy meets girl, and nature does the rest. Seven songs, exciting dances, glamor color. 24-sheet and other posters neatly supply art materials for marquee and lobby display. You can make cut-outs of these figures. Newspaper ad mats are more crowded, but there are many names and credits to display. You can find what you need in the generous assortment of sizes and shapes. The original MGM complete ad mat, selling for 35c at National Screen, is proper selling approach for small situations, with ten ad mats and slugs, two publicity mats and some new borders, all for the price of a single mat. Exploitation has been keyed up even beyond MGM's usual for new ideas and accessories. The little booklet, distributed by dealers, on "How to Ride a Bicycle Safely" is a natural for safety campaigns. There are two books of doll cut-cuts for children, and a Dad's Root Beer tieup for better refreshment merchandising. The Roadmaster Bicycle Promotion, however, is tops, and Debbie is cute.



Things were popping in Indianapolis, what with MGM's second "Ticket Selling Workshop" and the world premiere of "The Last Time I Saw Paris"—at Loew's theatre, with Van Johnson making a personal appearance—all in the same week. At left above, Van himself interviewed by Paula Carr and Jerry Chapman of local radio fame, and at right, the very French ballyhoo, with kiosk and gendarmes, to lend atmosphere for the occasion.

British Round Table

Q Assistant Manager, A. BUCKLEY of the Regal cinema, Halifax, distributed heralds advertising "Phantom of the Rue Morgue" as the top thriller of 1954 and gave free tickets to those identifying the phantom he had touring the streets. . . . D. M. CAMPBELL, manager of the Regal cinema, Stirling, Scotland, promoted throw-aways which combined petrol advertising with promotion for "The Sleeping Tiger". . . . R. J. CRABBE, manager of the Lyric cinema, Wellingborough, secured a half page ad free on 3,000 football programs when he played "Dial 'M' for Murder". . . . A civic reception with the Mayor and Mayoress in attendance was held opening night of "The Command" at the Hippodrome where A. L. CULLMORE is assistant manager. . . . R. N. DOUGLAS, assistant manager of the Waverley cinema, Shawlands, Scotland, had a three weeks' newspaper "Guess Who" contest to name the stars in "Executive Suite" in advance of playdate. . . . Manager J. A. GALLACHER sends a most attractive anniversary booklet, entirely paid for by advertisers, celebrating "50 Years of Glorious Entertainment". His "Then" and "Now" Kibby exhibition had good space in the local newspaper. . . . D. HUGHES, manager of the Cabot cinema, Bristol, sent special servicemen notices from Gene Kelly, star of "Seagulls Over Sorrento" to branches of the service and ex-servicemen's clubs and had a Sea Cadet guard of honor in front of the theatre on opening night. . . . P. E. JELKS, assistant manager of the Ritz cinema, Aldershot, arranged with a local dairy company to pay half the cost of printing banners for use on their trucks which are in daily contact with 10,000 families. "Valley of the Kings" and the dairy products had equal billing. . . . JOHN E. LAKE, manager of the Savoy cinema, Luton, sends tear sheets showing valuable newspaper space obtained because of his theatre collection for the Old People's League during the theatre's sixteenth birthday celebration.

Q HAROLD SHAMPAN of the Odeon theatre, Woolwich, another manager who will be well represented in the fourth quarterly Quigley Awards judging next month. His teaser posters leading to the one on the theatre, "Susan Slept Here," are especially noteworthy. Spotted around town, they read, "Did She Sleep Here?" "Maybe Susan Slept Here," "Is This Where Susan Slept?" etc. . . . P. C. STEVENSON, assistant manager of the Regal, Southampton, really brought "Duel in the Jungle" to life with a parade of lions from the local zoo to theatre and a lobby display of live animals and tropical plants and fish. . . . LILY WATT, manager of the Odeon cinema, Coatbridge, Scotland, again the recipient of an award for good showmanship—this time the Odeon and Gaumont Theatre courtesy and service plaque. Congratulations! . . . P. J. WEATHERHEAD, assistant manager of the Regal cinema, Oxford, promoted a cooperative newspaper page of ads to surround his "Happy Ever After" space, with a spelling error contest for added reader interest. . . . Another assistant manager, D. H. WESTERN, of the Regal cinema, Torquay, emphasized the fact that "The Command" would be the first CinemaScope picture at his theatre and glamorized the event by inviting the mayor and other leading citizens. . . . G. F. WHARTON, manager of the Essoldo cinema, Newcastle-on-Tyne, sends photos of a most attractive replica of the Fountain of Trevi in Rome in exploitation of "Three Coins in the Fountain," with coins benefitting the Infantile Paralysis Fellowship. . . . G. C. WILLIAMS, manager of the Regal in Chatham, celebrated the 16th anniversary of the house with Carnival Night. He promoted prizes which were given out on stage and a large cake, later presented to the local "Darby & Joan Club."

Q H. LAYBOURNE, manager of the Odeon theatre, Southsea, was successful in getting good positions in the public libraries for cards on "Romeo and Juliet", although they are not generally receptive to such advertising. He also contacted private schools who sent groups of children. . . . G. LENNOX, assistant manager of the Regal cinema, Stirling, Scotland, played up the woman's angle in "About Mrs. Leslie" with a display in a shop specializing in older women's styles and tying up with a laundry to put throwaways in their bundles. . . . B. C. LEWIS, manager of the Regal cinema, Dursley, obtained free advertising for "Genevieve" by having the owners of two old cars, well bannered, tour the district in exchange for passes. . . . John Longbottom, manager of the Odeon cinema, Middlesbrough, arranged a jousting tournament in front of the theatre with police permission in advance of playing "The Black Shield of Falworth," which proved to be a crowd-stopping stunt. . . . J. NORMAN LONGLEY, manager of the Empress cinema, Sutton, distributed pages torn from old telephone directories which were overprinted in red with advertising for "Dial 'M' for Murder". . . . F. MAWBY, manager of the Empress cinema, Urmston, gives credit to his assistant, C. J. BARLOW, for his aid in organizing a children's pet contest during "Duel in the Jungle" playdate. Pets were judged for longest tail, shortest tail, whitest, most unusual, etc. . . . For "Carnival Story," S. V. MURDOCH, manager of the Gaumont, Liverpool, had one of his staff in gypsy dress with crystal ball giving out lucky charms attached to cards giving details of the film. . . . R. W. PARKER, manager of the Regal, Torquay, promoted a foyer display for "Take the High Ground" from a local recruiting office, and an Army Cadet Force band paraded to the theatre on opening night to be guests of the manager. This stunt paid off at the box office.

Q JOHN L. SMITH, manager of the Ritz, Edinburgh, Scotland, proud of composite pages he obtained in two local newspapers for "Happy Ever After," as this is the first time such a page has appeared. . . . J. W. TURNER, manager of the Savoy cinema, Sale, had a natural tieup with a merchant who sold "Tiger Sauce" when he played "The Sleeping Tiger." 6,000 overprinted paper bags were supplied cost-free. . . . D. H. WESTERN, assistant manager of the Regal cinema, Torquay, had a member of the staff take a street census on "Them," as to whether this type of picture was liked, etc. . . . G. C. WILLIAMS, manager of the Regent cinema, Chatham, had the cooperation of thirty young members of a local youth club who went all over town in groups of six wearing red fez hats during "Valley of the Kings" playdate. . . . D. J. WOODALL, manager of the Regal cinema, Tring, sends clippings of the attractive winners of his "Miss Tring 1954" contest, which was held during the run of "Doctor in the House." He says record business resulted. . . . G. MELVILLE LEGGATT, manager of the Kelburne cinema, Paisley, Scotland, arranged for a window display near the theatre of a model Stratocruiser, cut away to show the interior of the plane, when he played "Flight of the White Heron." W. T.

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Better Refreshment Merchandising

. . . Timely news supplementing the special monthly department covering all phases of refreshment service.

CHOCOLATE SHORTAGE SEEN

A shortage is developing in the higher priced, better quality candy goods, especially those that are chocolate-coated, according to *Candy Industry*. The shortage, already apparent throughout the fall, is becoming more acute with the oncoming Christmas season and is expected to last through Easter, the publication reports.

Basically responsible have been the wild fluctuations in the cocoa bean market, prompting many manufacturers to emphasize production of lower-priced goods with compound coatings, rather than risk consumer resistance to price rises on the more expensive chocolate-coated products.

With unemployment reaching the four to five million figure, the publication says, the lower income groups are failing to absorb the low priced production, while the higher income groups, which prefer the better quality, are finding assortments limited.

NEW HIRES DISPENSER

A new, compact dispensing unit has been announced by the Charles E. Hires Company, Philadelphia, Pa. Especially designed for use at park, pool and beach refreshment stands, it lends itself to other situations, where space is at a premium. The dispenser was introduced at the recent National Association of Pools, Parks and Beach trade show in Chicago.

SWEDEN FREEZER DEALER

The Sweden Freezer Manufacturing Company, Seattle, Wash., has announced the appointment of a new domestic dealer and an additional servicing organization in Canada. Richard W. Thompson of Wichita Falls, Tex., the dealer, has been a wholesaler of fountain and restaurant supplies for 35 years. The new service firm, Don McNaughton Refrigeration Company, Sudbury, Ontario, was organized by Mr. McNaughton, who was previously with Frigidaire.

EVERFROST ADDS UNIT

A six-gallon, three-drink soda dispenser has been marketed by Everfrost Sales, Inc., Gardena, Calif. The new unit, trade-named "Soda Bar," handles three carbonated, or one still and two carbonated beverages, and is rated to serve 120 drinks to the gallon, with equal parts of syrup and water. The dispenser is available in a choice of three types of exterior finish.

British Fight Called Near Settlement

by PETER BURNUP

LONDON: The long-drawn-out break-figure wrangle between distributors and exhibitors here is on the brink of formal settlement.

A preliminary meeting was held last week between representatives of the Cinematograph Exhibitors Association and the Kinematograph Renters Society designed to devise a formula that any exhibitor seeking break-figure revision should disclose certified figures showing that the proposed revision would not involve any part of the Eady Levy passing on to the renter.

Clearly the drafting of such an agreement is the job of back-room boys and not for open committee. Draughtsmen got busy forthwith. The formula was already in being for presentation to the Joint Committee this week. It was assured that it would then be adopted—albeit with ungraciousness on the part of protesting renters, who for more than three years have resisted the "individual trading" principle—in time for reporting to the general bodies of the respective Associations scheduled to assemble a few days later.

▽

Britons had their first taste of paying-audience big-screen theatre TV on Wednesday last on the occasion of the much publicized England-Germany football game at the Wembley Stadium.

Eight motion picture theatres took big-screen relays of the BBC's television of the game. In each case, admission prices were upped for the occasion and in each case the house was a virtual sell-out. 13,000 people in all paid for admission to the theatres concerned. Weather conditions favoured the occasion and telecasts at every theatre were reported as of reasonably good quality, though in no instance comparable with conventional film projection.

▽

J. W. Wilkinson, manager of the Haymarket Cinema, Newcastle, has been named Champion Manager of Associated British Cinemas, Ltd., by the circuit's managing director D. J. Goodlatte. Mr. Wilkinson, winner in 1952 of ABC's national showmanship contest, wins a prize of a holiday in New York City for himself and his wife.

▽

A CinemaScope version by Michael Powell and Emeric Pressburger of Johann Strauss's "Die Fledermaus" goes into production at Associated British Elstree Studios on January 3. Previous intention had been that the Powell-Pressburger team should engage forthwith in another CinemaScope production, "Battle of River Plate," but that must now await completion of the Strauss subject. In another quarter, exclusive Films Ltd. announce that they will make eight half-hour CinemaScope shorts.

Decision Pends on New York 5 Per Cent Tax Appeal

With both exhibitor and New York City attorneys contending that the current suit against the city's five per cent amusement tax is only a matter of law interpretation, not an issue of fact, five State Supreme Court justices, sitting in the Brooklyn Appellate Division last week reserved decision on the plaintiff's appellant and the city's respondent briefs. According to Assistant Corporation Counsel Stanley Buchsbaum who, with the New York City exhibitor counsellors, was allowed 15 minutes to present arguments last week, a decision from the five jurists may be expected within three to five weeks.

Allied Artists' "Tonight" To Benefit N. Y. Hospital

Allied Artists' new comedy, "Tonight's the Night," filmed in color by Technicolor on location in Ireland and starring David Niven, Yvonne DeCarlo and Barry Fitzgerald, will have its premiere at the 52nd Street Trans-Lux theatre, New York City, December 22 with proceeds going to the New York Foundling Hospital, it was announced by Steve Broidy, Allied Artists president, and Rt. Rev. Mons. John E. Reilly, of the Foundling Hospital. The film was directed by Mario Zampi. It will succeed MGM's "Lilli" which will complete a 95-week run at the theatre to make way for the Allied Artists production.

Stanley Net \$1,770,100

In his annual report to stockholders issued this week, S. H. Fabian, president of Stanley Warner Corporation, announced that the profit for the company and its subsidiaries for the fiscal year ended August 28, 1954, amounted to \$3,595,100 after deducting depreciation and amortization of \$3,476,400 but before deducting provisions for Federal income taxes and contingencies.

The net profit, said Mr. Fabian, was \$1,770,100, equivalent to 80 cents per share on the 2,218,529 shares of common stock outstanding after deducting the stock held in the treasury. Included is a profit of \$74,000 arising from sales of fixed assets.

In commenting upon the first quarter of the current fiscal year which ended November 27, Mr. Fabian said it was not possible to give an accurate estimate of earnings but based upon information now available, "it appears that the earnings for the quarter were more than twice the consolidated earnings for the corresponding quarter which ended November 28, 1953, when our profits amounted to \$523,000 after all charges including Federal income taxes."

The company commenced operations March 1, 1953, and therefore the first accounting period covered the 26-week period ended August 29, 1953. During that period, operations showed a loss.

EXPERIENCE ...A PRICELESS ASSET OF ALTEC STEREOPHONIC SERVICE!

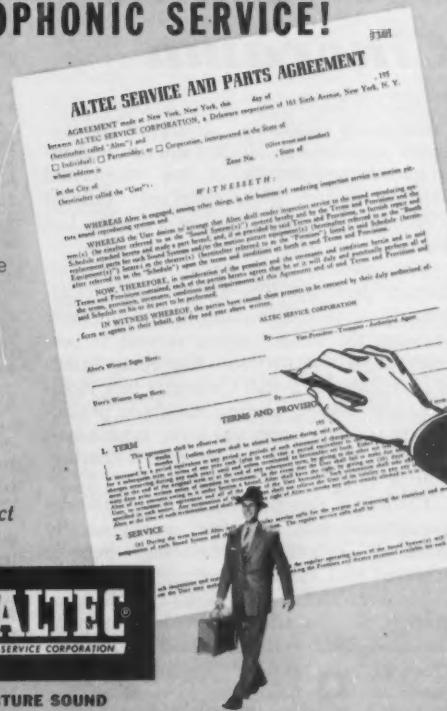
The finest service experience in stereophonic sound is yours when you sign an Altec contract. Experience bought and paid for in countless hours of pioneering effort and research...experience in supervising critical CinemaScope industry showings and first run premieres, experience with an unceasing flow of stereophonic installation and service orders, experience implemented by Altec-devised precision tools.

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Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion \$1.50. Four insertions for the price of three. Contract rates on application. No border or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



NEW EQUIPMENT

EVERYONE'S BUYING 'EMI' MASONITE marquee letters, fits Wagner, Adler, Bevelite signs: 4'-35c; 8'-50c; 10'-60c; 12'-85c; 14'-\$1.25; 16'-\$1.50; 17'-\$1.75; 24'-\$2.50. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

PRESENT CINEMASCOPE WITH ADJUSTABLE anamorphic lenses \$695 pr. Mirroclavic metalized seamless screens \$1 sq. ft. Prompt shipments, lowest prices all sizes projection lenses. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

USED EQUIPMENT

SPECIAL PURCHASE! FROM LARGE CIRCUIT quantity Simplex rear shutter double-bearing mechanisms, high numbers, latest features, good condition, for regular or standby use, a steal at only \$99.75 each. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

VALUES UNSURPASSED! DEVRY DUAL SOUND projectors w/amplifier, speaker, excellent \$595. Available on time. Holmes L25N amplifiers, rebuilt \$95; used rewinds \$6.95 set; automatic enclosed rewinds, excellent, \$45. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-IN EQUIPMENT

GO WIDE-SCREEN & CINEMASCOPE FOR bigger grosses. Adjustable anamorphic lenses \$695, promptly available. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

BRIDGAMATIC 16/35MM DEVELOPING machine, \$1795; Rolling stand multiple floodlights holding 12 bulbs, \$180 value, \$29.50; Cineflex 35mm reflex camera, magazines, lenses, motor, \$695; Bell & Howell 35mm foot splicers, \$395; Moviola 35mm composite sound/picture, \$495. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SEATING EQUIPMENT

NEED CHAIRS? S.O.S. HAS 'EMI' SEND FOR Chair Bulletin showing our tremendous stock at knock down prices. S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BOOKS

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1955 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listings of feature pictures 1944 to date. Order your copy today. \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. New 8th Edition. Revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference. Includes a practical discussion of Television especially prepared for the instruction of theatre projectionists, and of new techniques for advancement of the art of the motion picture. The standard textbook on motion picture projection and sound reproduction. Invaluable to beginner and expert. Best seller since 1911. 662 pages, cloth bound, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

BUSINESS BOOSTERS

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

PRIVATE "EYE" BADGES, PARTY FAVORS. Catalog on request. HECHT, 3074 Park Ave., New York 51, N. Y.

BUSINESS OPPORTUNITIES

LEVEL LAND FOR SALE OR RENT, AT CITY limits, good thriving community, has a drawing population of 125,000, ideal for outdoor theatre. Box 2821, MOTION PICTURE HERALD.

CAPITAL FOR THEATRE OWNERS. FROM one theatre to an extensive chain. Chattel mortgage loans, realty mortgages refinanced or equipment mortgages refinanced. Realty and equipment mortgages consolidated with maturity dates advanced and payments reduced. Write on your letterhead to Mr. SY. FIELD, 4008 Fifth Ave., New York 28, N. Y. Tel. BU. 8-5792.

SERVICES

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

THEATRES

ON BEAUTIFUL GULF COAST, 850 SEATS, HAS everything. Only 8 years old, store rentals \$300 monthly, permanent military base. Will sell or lease with option to buy. Will consider any reasonable offer or terms. Box 2819, MOTION PICTURE HERALD.

See "Small" Cinerama

HOLLYWOOD: A demonstration of a "small-scale Cinerama," developed by National Theatres' R. H. McCullough and installed experimentally at the long-closed Melrose theatre here, climaxed National Theatres convention in Los Angeles last week.

The demonstration was conducted with footage lent by Cinerama. Mr. McCullough's plans contemplate mobile-unit use, to reach the smaller cities, as well as permanent-type installations. The setup makes it practicable to install Cinerama in a medium-sized theatre, placing the three projectors in a single booth and using mirror-type reflectors to obtain the necessary distribution of images to the side panels.

Exhibition experts who witnessed the demonstration said the effect was generally good, although less "enveloping" than is achieved by Cinerama itself.

Speakers at the closing days of the convention, the circuit's first divisional convention since 1952, included Elmer C. Rhoden, president, who presided; Thornton Sargent, public relations director; as well as Joe Redmond, Russ Brown, Paul Lyday, Fay

Reeder, Al Frank, Perry Pasmezoglu, Dean Hyskell, Jess E. Elliott, Joseph P. Touhy, Andy Krappman, Alan May and Mr. McCullough. Guest speakers included Darryl F. Zanuck, Al Lichtman, Frank Whitbeck and Herman Wobber.

National Theatres Gets Divestiture Extension

WASHINGTON: The Justice Department has agreed to give National Theatres an "interim" extension of its Dec. 7 divestiture deadline until January 10.

Before that date, it is planned, the department and the circuit will work out another, longer extension which it is hoped will be the final extension of National's divestiture deadline.

Under the original 20th Century-Fox consent decree, the company had two years from June 7, 1951 to dispose of some 110 theatres and properties. There were three six-month extensions of this deadline, and as of today, the company has only nine or ten theatres and properties still to divest.

Pre-release Dates Set for "This Is Your Army"

Six pre-release engagements of "This Is Your Army," have been announced in Washington by Lt. Col. Walter Griscti,

liaison officer for the distribution of the picture. The film had its world premiere December 7, at the Warner theatre, Los Angeles. Other theatres and dates, according to Col. Griscti, include the Metropolitan, Washington, and the Paramount, Atlanta, both December 9, the Mastbaum, Philadelphia, and the Majestic, Dallas, both December 10; Globe, New York, December 14.

Merchants Back Theatre Reopening, COMPO Ad Says

The thirty-second COMPO advertisement addressed to the newspaper industry cites a Minneapolis dispatch explaining the decision of Ellsworth, Wisconsin merchants to finance the reopening of their town's motion picture theatre. The merchants decided to subsidize reopening the theatre because they found that its closing had not only hurt their business, but had lowered morale of the town's residents.

Milton Randolph Dies

Milton Randolph, editor of *Good News Weekly*, published by the Crescent Amusement Company of Nashville, Tenn., for circulation in its theatres, and editor of the Nashville *Banner* amusement page, died in Nashville last week following an extended illness.

The Product Digest

There's No Business Like Show Business

20th Century-Fox—Berlin's Music and Show People
(Color by De Luxe)

There's enough magic in the title of this great Irving Berlin musical treat to attract mass patronage from every walk of life. Everyone who indulges in the vicarious thrills of cinematic life, (as who doesn't?), will attest to the tune that "There's No Business Like Show Business" after they've been privileged to cheer its performance.

The Darryl F. Zanuck presentation is a CinemaScope dream come true. Walter Lang's masterful direction and Leon Shamroy's camera have conquered a blend of intimacy and spectacle for the 2 to 1 ratio that will serve as an inspiration for future productions in this aspect.

The care taken by producer Sol C. Siegel in developing the warm, human screenplay, written by Phoebe and Henry Ephron from an original story by the late Lamar Trotti, has resulted in a beautifully mounted, well-cut, polished film jewel.

"Nothing succeeds like success," so producer Siegel took the cue from his previous Irving Berlin hit, "Call Me Madame," and drew on the same director and its two stars, Ethel Merman and Donald O'Connor, to parlay their talents into another winner. As though this weren't enough, Marilyn Monroe and Dan Dailey were tossed into the package with Johnny Ray and Mitzi Gaynor rounding out the topline cast. You won't find a dull moment with this roster of talent putting their heart and soul into every song, dance routine, comedy situation and dramatic moment.

Miss Monroe, filmdom's page 1 personality, scores another scoop in her glamour career with three of the hottest numbers ever filmed. If the screen doesn't melt from her "Tropical Heat Wave" rendition, the fans will. "Lazy," styled with libidinous satire, is loaded with the Monroe brand of dynamite, and has the advantage of Donald O'Connor's and Mitzi Gaynor's teamwork accompaniment. "After You Get What You Want, You Don't Want It," is just a teaser for the other two.

Ethel Merman and Dan Dailey are delightful as the parents of three grown up kids and maintain a refreshing youthful personality throughout the 20-year span of the story. They register convincingly as a prototype composite of Mr. and Mrs. Show People.

The film is spirited with Donald O'Connor's ingratiating manner of singing, dancing and handling of an emotional problem. In addition to Merman's delivery of the Berlin songs, the dancing numbers with Dailey and the pert, lovable Mitzi Gaynor, O'Connor's production number reaction to his first kiss by La Monroe is just a part of the film's high points.

The story presents a cavalcade of events in the lives of the Donahues, (Dan Dailey and Ethel Merman), from their early vaudeville trouping in 1919 and building into a headline act as The Five Donahues with their children, O'Connor, Miss Gaynor and Johnnie Ray. The act breaks up when Johnnie decides to switch from show business to priesthood; and subsequently Donald and Mitzi accept co-starring roles with Monroe, who rises from hat check girl to star in a Broadway show. O'Connor, madly in love with Monroe, believes he has a rival in the producer of the show and takes off on a drunken spree which causes him to miss the opening night.

Remorseful, after a misunderstanding with

Dailey, Donald goes into hiding and Merman fills in for him in the show. It all ends on a happy note with a re-union at a benefit show. Johnnie Ray shows up in an Army chaplain's uniform,—Donald in a Navy outfit. The Five Donahues are re-united in a reprise of "Alexander's Ragtime Band," which they feature earlier in a highly entertaining, costly presentation; and are joined by Monroe who wins her way back into the confidence of the Donahue clan.

Robert Alton's choreography has both imagination and nostalgic appeal that goes hand in glove with the memorable Berlin music; and the fabulous production numbers with rich color hues by De Luxe add vivid testimony to the "Fort Knox" budget that brought this film to the screen.

Seen at the studio projection room in Hollywood. Reviewer's Rating: Excellent.—SAMUEL D. BERNIS.

Release date, December, 1954. Running time, 117 minutes. PCA No. 17074. General audience classification.

Molly Donahue.....	Ethel Merman
Tim Donahue.....	Donald O'Connor
Vicky.....	Marilyn Monroe
Terrance Donahue.....	Dan Dailey
Steve Donahue.....	Johnnie Ray
Katy Donahue.....	Mitzi Gaynor
Richard Eastham, Hugh O'Brian, Frank McHugh, Rhys Williams, Lee Patrick, Eve Miller, Robin Raymond, Lyle Talbot, George Melford, Alvi Moore, Chick Chandler, Henry Slate, Nolan Leary, Gavin Gordon, Mimi Gibson, Linda Lowell, John Potter, Jimmy Baird, William (Billy) Chapin, Neil McCaskill, Donald Gamble	

Destry

U-I—Western Remake
(Print by Technicolor)

The old adage that everything happens in three's is easily upheld in this third remake of "Destry." It was a success when Tom Mix made it. It was a tremendous money-maker when Marlene Dietrich and James Stewart starred in it 15 years ago; and it shapes up as a likely box office winner for this round.

Producer Stanley Rubin played it smart in selecting George Marshall, who directed the previous edition, to direct the newer version of Felix Jackson's story, which was suggested by Max Brand's novel, "Destry Rides Again." His reliable megging gave Audie Murphy some well-earned opportunity to project the maturity demanded for the role.

Mari Blanchard may not be a carbon copy of the sultry, glamorous Dietrich as the saloon singer girl friend of the bistro's lawless owner, but she does give the part plenty of vivacity and tempo. She keeps the action moving with three specialty can-can song numbers; and answers Marshall's request for a realistic fight sequence with Mary Wickes over a hat that was lost in a poker game by the latter's doctor husband, Wallace Ford.

Edmund H. North and D. D. Beauchamp's screenplay provides the film with some excellent character roles which were capably filled by Edgar Buchanan as the town's oil-painting mayor and henchman of Lyle Bettger, who is well-suited to playing the lawless saloon owner. Thomas Mitchell finds himself at home in a spongy part as the town drunk, who is suddenly sworn in as sheriff when his predecessor is buried with a bullet in his back for trying to square a rancher's debt which Bettger maneuvered in a crooked card game.

Mitchell sends for Audie Murphy to take over the job as deputy. Audie arrives on the stagecoach with beautiful Lori Nelson, niece of the rancher in trouble.

Audie manages to overcome the town's re-

sistance to his youthful appearance and commands their respect with a display of sharp shooting ability. This pistol episode enables him to get a sample of the bullet from Bettger's gun which links him with the killing of the Sheriff and sets the stake for a final showdown in a saloon fracas that wipes out the baddies.

Seen at the studio. Reviewer's Rating: Good.—S. D. B.

Release date, December, 1954. Running time, 95 minutes. PCA No. 17121. General audience classification.

Tom Destry.....	Audie Murphy
Brandy.....	Mari Blanchard
Decker.....	Lyle Bettger
Barnaby.....	Thomas Mitchell
Edgar Buchanan, Lori Nelson, Wallace Ford, Mary Wickes, Alan Hale, Jr., George Wallace, Richard Reeves, Walter Baldwin, Lee Aaker, Mitchell Lawrence, Frank Richards, Trevor Bardette, Ralph Peters, John Doucette	

West of Zanzibar

U-I-Rank—Where Danger Thrives
(Color by Technicolor)

A couple of years ago, Universal, via the J. Arthur Rank Organization, released an African thriller in this country called "Ivory Hunter" (known as "Where No Vultures Fly" in England). The same combination now offers a fine sequel in "West of Zanzibar," with Anthony Steel who also starred in the original. Universal is giving it a general release rather than through their special films division. The picture is an exciting and, at times, thought-provoking excursion into African life.

Although the number of pictures depicting Africa, and made there, has practically exhausted any unique sensations to be derived, "West of Zanzibar" manipulates its four-footed and two-footed dangers so well that very little seem hackneyed. Photographed in luscious color by Technicolor, the sights and sounds ring with authenticity and help carry the very simple plot through to its inevitable conclusion.

Steel plays a game warden with a special friendship for the tribe of Galanas. When some of the younger tribesmen are seen poaching ivory, their chief asks Steel for help. Knowing that the Galanas are merely the dupes for someone, he gets permission to do some detecting on his own. Together with his native assistant he becomes involved in some highly perilous adventures. Besides a tussle with a leopard and clashes with rhinos and crocodiles, there are some exciting sequences on various sea craft. None of these climaxes are permitted to overextend themselves which adds immeasurably to the realism.

Sheila Sim is seen as Steel's wife while the rest of the cast is largely native and unknown. All the acting is first-rate and the direction by Harry Watt is equally adept. The picture was produced by Leslie Norman from a screenplay by Max Catto and Jack Whittingham based on a story by Watt. It is a Michael Balcon production in association with the Schlesinger Organization (an African unit).

"West of Zanzibar" is not a great film, but it is an exciting and entertaining one.

Seen at the Universal screening room in New York. Reviewer's Rating: Very Good.—JAY REMER.

Release date, January, 1955. Running time, 84 minutes. PCA No. 17076. General audience classification.

Bob Payton.....	Anthony Steel
Mary Payton.....	Sheila Sim
Edric Connor, Orlando Martins, William Simons, Martin Benson, David Osiel, Bethlehem Sketch, Peter Illing, Edward Johnson, Juma, Howard Marion Crawford, R. Stuart Lindsell, Skeikh Abdullah, Joanna Kitau, Roy Cable, Fatuma	

SHORT SUBJECTS CHART

index to reviews, synopses

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COLUMBIA

ALL-STAR COMEDIES

6414	Doggie in the Bedroom (10%)	1-7-54	2287
6415	Trotting Tooters (17%)	8-13-54	54
6416	Two April Fools (10%)	8-17-54	80
7411	The Fire Chaser	9-23-54	
7412	Kids Will Be Kids (10)	12-9-54	

ASSORTED FAVORITES

6429	Strife of The Party (10)	12-17-53	2135
6434	Oh Baby (10)	2-11-54	2287
6435	Two Nuts in a Nut (10)	3-11-54	2239
6436	One Scoop to Conquer (17%)	4-29-54	10
7421	His Hotel Sweet (17%)	8-10-54	210
7422	Billie Gets Her Man (17)	10-14-54	
7423	Cupid Goes Nuts (10)	12-2-54	

CANDID MICROPHONE

6552	Candid Microphone No. 2	12-10-53	2135
6553	Candid Microphone No. 3	2-10-54	2239
6554	C. M. No. 4 (10)	3-10-54	17
6555	C. M. No. 5 (10)	6-10-54	82
7551	C. M. No. 1 (11) (R)	9-23-54	
7552	C. M. No. 2 (19%)	12-2-54	

COLOR FAVORITES

6605	Skeleton Frolic (7%)	12-17-53	2135
6606	Tree For Two (7%)	1-7-54	2287
6607	Way Down Yonder in the Corn (7)	1-28-54	2215
6608	Dog, Cat & Canary (7)	2-28-54	2237
6609	The Egg Yoke (7%)	3-31-54	27
6610	Way of All Pats (7%)	4-15-54	3
6611	Amozia's Best Confession (8)	4-29-54	10
6612	A Cat, A Mouse, & A Bell (7)	6-17-54	121
6613	Distasteful Bluebird (7)	8-24-54	131
6614	Mr. Mocher (7)	7-8-54	114
6615	Herring Murder Case (7)	7-22-54	121
7001	Imagination (8)	9-2-54	216
7002	Red Riding Hood (7)	10-7-54	
7003	Again (7)	10-7-54	
7004	A Hunting We Won't Go (7)	11-4-54	
7005	Gifts From The Air (7%)	11-25-54	
7006	Myrtle Fox (7)	12-9-54	

COMEDY FAVORITES

6433	Love at First Fright (10)	1-14-54	2287
6434	Get Along Little Hubby (10)	2-25-54	2215
6435	Stagniply Married (10%)	3-4-54	2239
6436	Fiddling Around (17%)	7-8-54	114
7431	Wedding Bells (17)	10-21-54	
7432	Rolling Down to Rome (10%)	11-18-54	
7433	Good Bad Egg (17)	12-16-54	

MR. MAGOO

6702	Magoo Goes Skating (7)	3-11-54	2135
6703	Kangaroo Courtin' (7)	7-22-54	90
6704	Destination Magoo	12-10-54	
	When Magoo Flew (7)		

MUSIC TO REMEMBER

3751	The Polovetsian Dances (9%)		
3752	Netcracker Suite (9%)		
3753	Piano Concerto in B-Flat Minor (10)		
3754	Poor Gynst Suite (9%)		
3755	1812 Overture (11)		
3756	Swan Lake Ballet (10)		

ONE REEL SPECIAL

7080	Autumn in Rome (9)	9-2-54	
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SCREEN SNAPSHOTS

6854	Hildy's Great Entertainers (10%)	12-24-53	2287
6855	Memories in Uniform (10%)	1-2-54	2101
6856	Hollywood Stars to Remember (10%)	2-25-54	2215
6857	Hollywood Goes To Mexico (10%)	3-25-54	58
6858	Hula from Hollywood (10)	5-6-54	8
6859	Hollywood's Irresistible Man (9)	6-10-54	90
6860	Hollywood Grows Up (10%)	7-15-54	171
7851	Hollywood Marches On (10)	8-23-54	
7852	Hollywood Stars on Parade	10-21-54	
7853	Hollywood Cowboy Stars (11)	11-18-54	
7854	Hollywood Life	12-16-54	

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6404	Income Tax Sappy (10%)	2-4-54	2191
6405	Spooks (20) (10)	3-18-54	
6406	Pardon My Backfire (10)	4-15-54	
6407	Misty Musketeers (10)	5-12-54	9
6408	Pals and Gals (17)	6-3-54	14
7401	Knutzy Knights (17)	9-2-54	219
7402	Shot in the Frontier (10)	10-7-54	
7403	Seized in Scotland (15%)	11-4-54	

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6953	Claude Thornhill & Orch. (11)	12-24-53	2239
6954	Manchita & Orch. (10%)	2-4-54	2239
6955	Charlie Barnet & Orch. (10%)	4-1-54	17
6956	Sketch Henderson & Orch. (10)	6-3-54	131
7951	Ted Wexler Orch. (11)	8-9-54	219
7952	Gene Krupa & Orch. (10)	11-11-54	
7953	Lezoune Cuban Boys (10%)	12-23-54	

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6901	Canine Crimebusters (10)	4-15-54	10
6902	Push Back The Edge (10)	5-27-54	90

U.P.A. ASSORTED

6810	Tell Tale Heart (8)	12-27-53	2063
6811	Bringing Up Mother (7)	1-14-54	2267
6812	Ballet-Op (7%)	2-11-54	2267
6813	Man on the Flying Trapeze (7)	4-1-54	90
6814	Fudget's Budget (7)	6-17-54	90
7501	How Now Being Using (7%)	9-9-54	

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6904	Battling Big Fish (11)	12-17-53	2191
6905	Gauchos Down Uruguay Way (10)	2-18-54	2239
6906	Too Magic (10)	2-18-54	2239
6907	Baroque Wizards (9)	4-22-54	30
6908	World Soccer Champions (10)	5-29-54	131
6909	Diving Cavalcade (9)	6-24-54	171
6910	Target Tricksters (9)	8-12-54	
7901	Argentine Athletics (10)	3-10-54	
7902	Hunting Thrills	10-14-54	
7903	Sliding the Amos (10)	11-11-54	

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6140	Jungle Raiders	12-31-53	
6190	Gunfighters of the Northwest	4-15-54	171
6190	Batman	7-29-54	219
7120	Riding With Buffalo Bill	11-11-54	

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T-514	Glimpses of Western Germany (9)	2-12-54	130
T-611	Yosemite The Magnificent (9)	9-11-54	181
T-612	Grand Canyon, Pride of Creation (9) (R)	10-16-54	

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W-584	Northwest Hounded Police (8)	12-29-53	130
W-585	Milky Wolf (7)	1-5-54	219
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W-588	Solid Berenado (7)	4-3-54	171
W-681	Cat Fishin' (8)	10-30-54	

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W-539	Impossible Possum (7)	3-20-54	219
W-540	Hic-Cup Pup (6)	4-17-54	171
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W-542	Little School House (7)	5-29-54	210
W-543	Sleepy Time Squirrel (7)	6-19-54	114
W-544	Homesider Drosy (8)	7-10-54	90
W-545	Bird Brain Bird Dog (7)	7-31-54	114
W-546	Baby Butch (7)	8-14-54	114
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W-548	Farm of Tomorrow (7)	9-18-54	219
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S-555	Film Antics (8)	1-2-54	2023
S-556	Aln't It Aggravatin' (8)	2-8-54	138
S-557	Fish Tales (6)	3-13-54	219
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S-559	Out For Fun (10)	5-8-54	2229
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S14-3	Sudden Fried Chicken (7)	10-1-54	
S14-4	The Friendly Ghost (7)	10-1-54	
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R12-11	Bananas to Windward (9)	6-18-54	138
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REPUBLIC

THIS WORLD OF OURS

(Tricolor)

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The Big Beef

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Mind Over Mouse (17)

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53,505

Brother Knows (17)

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Home Canning (10)

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Two for the Record (8)

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The Marine & the

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44,004

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Pal's Rapture (20)

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Spooky Scarecrow

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THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers in this chart refer to pages in the **PRODUCT DIGEST SECTION**.

Short Subjects Chart December 11, page 242.

Features by Company September 25, 1954, page 161.

Color pictures designated by (c).

Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part for all; C, Condemned.

Under the column heading Special Data projection and available sound systems are designated by the following keys: **SYSTEM:** CS—CinemaScope; VV—VistaVision; SA—SuperScope (anamorphic print); 3D—two prints; 3D(1)—single strip. **SOUND:** Ss—four track magnetic stereophonic sound; Ss(2)—Separate stereophonic sound print; Ds—Optical directional sound, as Perspecta; Ms—single track magnetic sound; Os—standard optical sound.

All films (except CinemaScope) made in Hollywood since early 1953 are intended for aspect ratios from 1.33 to 1 up to approximately 1.75 to 1.

*Following a title indicates a Box Office Champion.

TITLE—Production Number—Company	Stars	Release Date	Running Time	(S)=synopsis Issue Page	L. of D. Rating	Herald Review	Special Data
A							
A Nous, La Liberte (Fr.-Eng. Titles)	Burstyn	Raymond Cordy (reissue)	Oct. 6, '54	83m	Oct. 16	178	Good
About Mrs. Leslie (5321)	Para.	Shirley Booth-Robert Ryan	Aug., '54	104m	May 1	2278	B Good
Adventures of Hajji Baba (CS) (c) (424)	Fox	Elaine Stewart-John Derek	Oct., '54	93m	Oct. 16	177	B Good CS-Ss, Ms, Os
Adventures of Robinson Crusoe (c)	UA	Dan O'Herlihy-James Fernandez	July, '54	90m	June 12	26	A-1 Very Good
Affairs of Messalina	Col.	Maria Felix-George Marchal	Nov., '54	106m			B
Africa Adventure (c) (502)	RKO	Documentary	Sept., '54	64m	Sept. 25	153	A-1 Good
Aida (Ital.) (c)	IFE	Sophia Loren-Lois Maxwell	Nov., '54	95m	Nov. 6	202	A-2 Very Good
Always a Bride (Brit.) (485)	U-I	Peggy Cummins-Terence Morgan	June, '54	83m	June 12	26	Good
Angelika (German)	Brenner	Maria Schell	Sept., '54	99m	Oct. 16	178	Good
Angels One Five (Brit.)	Stratford	Jack Hawkins-Michael Denison	May, '54	98m	May 8	2285	Good
Apache (c)*	UA	Burt Lancaster-Jean Peters	July, '54	91m	July 3	49	A-2 Excellent
Arrow in the Dust (c) (5404)	AA	Sterling Hayden-Coleen Gray	Apr. 25, '54	80m	Apr. 24	2269	A-1 Very Good
Asphalt Jungle	MGM	Sterling Hayden-M. Monroe (reissue)	Dec. 12, '54				
Athena (c) (507)	MGM	Jane Powell-Edmund Purdom	Nov., '54	95m	Nov. 6	201	A-1 Very Good
Atomic Kid, The	Rep.	Mickey Rooney-Robert Strauss					
B							
Badman's Territory (476)	RKO	Randolph Scott-Ann Richard (reissue)	May 1, '54	98m			
Bamboo Prison, The	Col.	Robert Francis-Dianne Foster	Jan., '55	80m			
Barefoot Battalion (Greek)	Brandt	Maria Costi-Nicos Femas	June, '54	89m	June 19	34	Very Good
Barefoot Contessa, The (c)*	UA	Humphrey Bogart-Ava Gardner	Oct., '54	128m	Oct. 2	169	B Excellent
Battle Cry (c) (CS)	WB	Van Heflin-Aldo Ray	Not Set		Sept. 25	(S) 154	CS-Ss or Os
Battleground	MGM	Van Johnson-John Hodiak (reissue)	Dec. 12, '54				
Beat the Devil	UA	Humphrey Bogart-Jennifer Jones	Mar., '54	92m	Mar. 6	2205	B Very Good
Beau Brummell (c) (502)	MGM	Stewart Granger-Elizabeth Taylor	Oct., '54	111m	Oct. 16	179	A-2 Excellent
Bengal Brigade (501) (c)	Univ.	Rock Hudson-Arlene Dahl	Nov., '54	87m	Oct. 23	185	A-1 Good
Betrayed (501) (c)	MGM	Clark Gable-Lana Turner	Sept., '54	108m	July 24	81	A-2 Very Good
Big Chase (5327)	Lippert	Lon Chaney-Glenn Langan	June 18, '54	60m			
Big Sleep, The (407)	WB	Humphrey Bogart-L. Bacall (reissue)	Dec. 11, '54	114m			
Black Dakotas, The (c)	Col.	Wanda Hendrix-Gary Merrill	Sept., '54	65m	Sept. 11	137	A-1 Good
Black Horse Canyon (c) (423)	Univ.	Joel McCrea-Mari Blanchard	June, '54	81 1/2m	May 22	2	A-1 Good
Black Knight, The (c)	Col.	Alan Ladd-Patricia Medina	Nov., '54	85m	Oct. 23	185	A-1 Good
Black Shield of Falworth, The (429) (CS) (c)	Univ.	Tony Curtis-Janet Leigh	Sept., '54	99m	Aug. 7	97	A-1 Excellent CS-Ss
Black 13 (428) (Brit.)	20th-Fox	Peter Reynolds-Rona Anderson	Nov., '54	75m	Nov. 20	218	A-1 Poor
Black Widow (423) (CS) (c)*	Fox	Gene Tierney-Van Heflin	Nov., '54	95m	Oct. 30	193	A-2 Very Good CS-Ss, Ms, Os
Bob Mathias Story (5502)	AA	Bob Mathias-Ward Bond	Oct. 24, '54	80m	Oct. 16	177	A-1 Very Good
Bounty Hunter, The (c) (402)	WB	Randolph Scott-Dolores Dorn	Sept. 25, '54	79m	Aug. 28	121	A-1 Good
Bowery Boys Meet the Monster (5419)	AA	Bowery Boys	June 6, '54	66m	July 10	58	A-1 Fair
Brigadoon (CS) (c)* (504)	MGM	Gene Kelly-Cyd Charisse	Not Set	108m	Aug. 14	105	A-1 Very Good CS-Ss, Os, Ds
Bread, Love and Dreams (Ital.-Eng. Titles)	I.F.E.	Gina Lollobrigida-Vittorio De Sica	Sept., '54	90m	Sept. 25	153	A-2 Very Good
Bridges of Toko-Ri (c)	Para.	Fredric March-William Holden	Jan., '55				
Broken Lance (CS) (c) (419)*	Fox	Spencer Tracy-Richard Widmark	Aug., '54	96m	July 31	89	A-2 Excellent CS-Ss, Ms, Os
Bullet Is Waiting, A (c)	Col.	Jean Simmons-Rory Calhoun	Sept., '54	82m	Aug. 21	113	A-2 Good
C							
Caine Mutiny, The (c)*	Col.	Bogart-Ferrer-Johnson	Special	125m	June 12	25	A-1 Superior
Cangaceiro (Brazil)	Col.	Alberto Ruschel-M. Prado	Not Set	92m	Sept. 4	130	B Good
Cannibal Attack	Col.	Johnny Weissmuller-Judy Walsh	Nov., '54	70m	Nov. 13	210	A-1 Fair
Capt. Kidd and the Slave Girl (c)	UA	Anthony Dexter-Eva Gabor	May, '54	83m	May 29	10	B Good
Carmen Jones (422) (CS) (c)	Fox	Dorothy Dandridge-Harry Belafonte	Oct., '54	107m	Oct. 16	179	B Excellent
Carnival Story, The (c) (412)*	RKO	Anne Baxter-Save Cochrane	Apr. 16, '54	95m	Mar. 27	2237	B Very Good
Casanova's Big Night (c) (5316)	Para.	Bob Hope-Joan Fontaine	Apr., '54	86m	Mar. 6	2205	A-2 Excellent
Cattle Queen of Montana (c)	RKO	Barbara Stanwyck-Ronald Reagan	Nov., '54	88m	Nov. 20	218	A-1 Good
Challenge the Wild (c)	UA	George and Sheila Graham	June, '54	69m	June 12	26	A-1 Good
Conquest of Everest (Brit.) (c)	UA	Documentary	Apr. 23, '54	78m	Dec. 12	2101	A-1 Good
Conquest of Space (c)	Para.	Walter Brooke-Eric Fleming	Feb., '55		Sept. 11	(S) 138	
Coroner Creek	Col.	R. Scott-Marguerite Chapman (reissue)	Aug., '54	90m			
Country Girl, The	Para.	B. Crosby-G. Kelly-W. Holden	Mar., '55	103m	Dec. 4	233	A-2 Excellent
Cowboy, The (5308) (c)	Lippert	Documentary	May 28, '54	69m	Jan. 9	2134	A-1 Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		L. of D. Rating	Herald Review	Special Data
				(S)—Synopsis	Page			
Creature from the Black Lagoon (415-3D, 416-2D)	Univ.	Richard Carlson-Julia Adams	Mar., '54	79m	Feb. 13	2182	A-1	Good 2D, 3D, 3D(1)
Crest of the Wave (511)	MGM	Gene Kelly-Jeff Richards	Dec. 3, '54	90m	Nov. 13	209	A-1	Very Good
Crime Wave (308)	WB	Gene Nelson-Sterling Hayden	Mar. 6, '54	74m	Jan. 16	2142	A-2	Good
Crossed Swords (c)	UA	Errol Flynn-Gina Lollobrigida	Aug., '54	86m	July 31	89	A-2	Fair
Cry Vengeance (5504)	AA	Mark Stevens-Martha Hyer	Nov. 21, '54	83m	Dec. 4	233		Very Good
D								
Dangerous Mission (3D) (c) (410)	RKO	Victor Mature-Piper Laurie	Mar. 6, '54	75m	Feb. 27	2197	A-1	Fair 2D, 3D
Dawn at Socorro (c) (430)	Univ.	Rory Calhoun-Piper Laurie	Sept., '54	80m	July 24	81	A-2	Very Good
Day of Triumph (c)	Schaefer	Joanne Dru-Robert Wilson	Dec., '54	112m	Dec. 4	234		
Dead End	Goldwyn	Sylvia Sidney-Humphrey Bogart (reissue)	June, '54					
Deadly Game (5402)	Lippert	Lloyd Bridges-Simone Silva	Oct. 8, '54	63m				
Deep in My Heart (c) (512)	MGM	Jose Ferrer-Merle Oberon	Dec. 24, '54	132m	Dec. 4	233		Excellent Ds
Demetrius and the Gladiators (c) (CS) (415)*	Fox	Victor Mature-Susan Hayward	June, '54	101m	June 12	27	A-2	Excellent CS-Ss, Ms, Os
Desiree (CS) (c) (425)	Fox	Marlon Brando-Jean Simmons	Nov., '54	110m	Nov. 20	217	A-2	Excellent CS-Ss, Ms, Os
Desperado, The (5426)	AA	Wayne Morris	June 20, '54	81m	July 10	57	A-2	Very Good
Destry (c)	Univ.	Audie Murphy-Mari Blanchard	Dec., '54	95m	Dec. 11	241	B	Good
Defective, The (Brit.)	Col.	Alec Guinness-Joan Greenwood	Not Set	91m	Oct. 16	179	A-1	Excellent
Devil's Harbor (429)	20th-Fox	Richard Arlen-Greta Gynt	Dec., '54	71m				
Devil's Pitchfork (form. Ana-ta-han) (Japan)	Aries	Akemi Negishi	May 17, '54	91m	May 22	2		Good
Dial M for Murder (c) (327)*	WB	Ray Milland-Grace Kelly	May 29, '54	105m	May 1	2277	A-2	Excellent
Diamond Wizard, The (Brit.)	UA	Dennis O'Keefe-Margaret Sheridan	Aug., '54	83m	July 24	82	A-1	Fair
Diary of a Country Priest (Fr.)	Brandon	Claude Laydu-Nicole Maurey	Apr. 5, '54	95m	Apr. 17	2261	A-2	Very Good
Dirty Hands (Fr.)	McDonald	Pierre Brasseur	May, '54	99m	May 22	2		Very Good
Down Three Dark Streets	UA	Broderick Crawford-Ruth Roman	Aug., '54	84m	Sept. 4	129	A-2	Very Good
Dr. Jekyll and Mr. Hyde (506)	MGM	Spencer Tracy-Ingrid Bergman (reissue)	Oct., '54	122m			A-2	
Dragnet (c) (401)*	WB	Jack Webb-Ben Alexander	Sept. 4, '54	89m	Aug. 21	113	A-1	Very Good
Dragonfly Squadron (52)	AA	John Hodiak-Barbara Britton	Mar. 21, '54	84m	Feb. 13	2182	A-2	Good
Dream of Love (Fr.)	Davis	P. R. Willm-Mila Parley	June, '54	100m	June 19	34		Fair
Drive a Crooked Road	Col.	Mickey Rooney-Dianne Foster	Apr., '54	82m	Mar. 20	2229	A-2	Good
Drum Beat (CS) (c) (404)	WB	Alan Ladd-Audrey Dalton	Nov. 13, '54	111m	Nov. 6	201	A-1	Very Good
Drums Across the River (c) (422)	Univ.	Audie Murphy-Lisa Gaye	June, '54	78m	May 22	1	A-2	Very Good
Duel in the Jungle (c) (332)	WB	Jeanne Crain-Dana Andrews	Aug. 21, '54	102m	Aug. 14	105	A-1	Good
Duel in the Sun (c)	SRO	Jennifer Jones-Gregory Peck (reissue)	Not Set					
Duffy of San Quentin (321)	WB	Joanne Dru-Paul Kelly	Mar. 13, '54	78m	Feb. 13	2182	B	Good
E								
Earrings of Madame De (Fr.)	Arlan	Boyer-Darrioux-De Sica	July 19, '54	105m	July 31	89	B	Good
Edge of Divorce (Brit.)	Kingsley	Valerie Hobson-Philip Friend	July, '54	83m	July 10	57	A-2	Fair
Egg and I, The (426)	Univ.	C. Colbert-Fred MacMurray (reissue)	July, '54	108m	June 5	17		Very Good
Egyptian, The (420) (c) (CS)*	Fox	Edmund Purdom-Gene Tierney	Sept., '54	140m	Sept. 4	130	B	Excellent CS-Ss, Ms, Os
Elephant Walk (c) (5317)*	Para.	Elizabeth Taylor-Dana Andrews	June, '54	103m	Apr. 3	2245	A-2	Very Good
Every Girl Should Be Married (570)	RKO	Cary Grant-Betsy Drake (reissue)	Sept., '54	85m				
Executive Suite (423)*	MGM	Holden-Allyson-Stanwyck-March-Douglas	Apr., '54	104m	Feb. 27	2197	A-2	Excellent
F								
Fangs of the Wild (5311)	Lippert	Charles Chaplin, Jr.-Onslow Stevens	Apr. 2, '54	71m	Mar. 13	2214		Good
Far Country (c) (428)	Univ.	James Stewart-Ruth Roman	Not Set		June 19	(S)34	A-1	
Fest and the Furious	ARC	John Ireland-Dorothy Malone	Nov., '54	74m	Nov. 6	202		Fair
Fire Over Africa (c)	Col.	Maureen O'Hara-MacDonald Carey	Nov., '54	84m	Oct. 16	177	A-2	Fair
Fireman Save My Child (421)	Univ.	Spike Jones and His City Slickers	May, '54	80m	Apr. 24	2270	A-1	Good
Flame and the Flesh (c) (421)	MGM	Lana Turner-Carlos Thompson	May, '54	104m	May 1	2277	B	Excellent
Flamenco (c) (Span.-Eng. Narr.)	Lewis	A. P. Lopez-Ballet Espanol	May 21, '54	110m	May 29	10		Very Good
Flight Nurse (5301)	Rep.	Joan Leslie-Forrest Tucker	Mar. 1, '54	90m	Nov. 7	2062	A-1	Fair
Forty-Niners, The (5424)	AA	Wild Bill Elliott-Virginia Grey	May 9, '54	71m	May 8	2285	A-2	Good
Four Guns to the Border (c) (502)	Univ.	Rory Calhoun-Coleen Miller	Nov., '54	83m	Sept. 25	153	B	Good
Francis Joins the WACS (427)	Univ.	Donald O'Connor-Julia Adams	Aug., '54	95m	July 3	49	A-1	Excellent
French Touch, The (Fr.)	Times	Fernandel	Sept., '54	86m	Sept. 11	138		Good
G								
Gambler from Natchez (c) (417)	Fox	Dale Robertson-Debra Paget	Aug., '54	88m	Aug. 7	97	B	Good
Garden of Evil (c) (CS) (416)*	Fox	Gary Cooper-Susan Hayward	July, '54	100m	July 3	49	A-1	Excellent CS-Ss, Ms, Os
Gates of Hell, The (Japanese)	Harrison	Machiko Kyo	Dec., '54	89m	Dec. 4	234		Very Good
Genoese Dragnet (Ital.)	IFE	Charles Rutherford-Lianella Carell	Mar., '54	106m	Mar. 6	2206		Good
Geraldine (5302)	Rep.	John Carroll-Mala Powers	Apr. 1, '54	90m	Dec. 12	(S)2103		
Girl for Joe (325)								
(form. Force of Arms)	WB	William Holden-Nancy Olson (reissue)	May 15, '54	100m				
Girls Marked Danger (Ital.-Eng. Dial.)	IFE	Silvana Pampanini-E. Rossi-Drago	June, '54	75m	June 12	27	C	Fair
Gog (3D) (c)	UA	Richard Egan-Constance Dowling	June, '54	81m	June 12	26	A-1	Very Good 2D, 3D-Os
Golden Mask (c)	UA	Wanda Hendrix-Van Heflin	Mar., '54	88m	Mar. 13	2213	A-2	Good
Golden Mistress (c)	UA	John Agar-Rosemarie Bowe	Sept., '54	82m	Oct. 30	197	B	Good
Gone With the Wind (c) (430)*	MGM	Gable-Leigh-deHavilland (reissue)	July, '54	222m				Ds
Gorilla at Large (c) (3D) (406)	20th-Fox	Cameron Mitchell-Anne Bancroft	May, '54	84m	May 8	2286	B	Fair 3D, 3D(1)
Greatest Show on Earth (c) (5325)	Para.	Charlton Heston-Betty Hutton (reissue)	July, '54	153m				CS-Ss or Ds
Green Fire (CS) (c)	MGM	Stewart Granger-Grace Kelly	Jan. 21, '55					
Gunfighters	Col.	Randolph Scott-Barbara Britton (reissue)	Aug., '54	87m				
Gunga Din (479)	RKO	Cary Grant-Victor McLaglen (reissue)	July 1, '54	117m				
Guy With a Grin (326)								
(form. No Time for Comedy)	WB	James Stewart-R. Russell (reissue)	May 15, '54	93m				
Gypsy Colt (419) (c)	MGM	Donna Corcoran-Frances Dee	Apr. 2, '54	72m	Jan. 30	2165	A-1	Good
H								
Hans Christian Andersen (c) (351)	RKO	Danny Kaye-Jeanmaire	June 9, '54	112m	Nov. 29, '52	1621	A-1	Excellent
Hansel and Gretel (c)	RKO	Anna Russell-Mildred Dunnock	Nov., '54	75m	Oct. 16	177	A-1	Very Good
Heart of the Matter, The (Brit.)	Asso. Artists	Trevor Howard-Maria Schell	Nov. 18, '54	100m	Nov. 27	225	A-2	Good
Heat Wave (5310)	Lippert	Alex Nicol-Hillary Brooks	Apr. 16, '54	68m	Sept. 25	153		Fair

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Heidi (Swiss)	UA	Elsbeth Sigmund	Apr., '54	98m	Dec. 26	2118	A-1	Very Good	
Hell & High Water (c) (CS) (403)	*20th-Fox	Richard Widmark-Bella Darvi	Feb., '54	103m	Feb. 6	2173	A-1	Excellent	Ce-Ss, Ms, Os
Hell Below Zero (c)	Col.	Alan Ladd-Joan Tetzel	July, '54	91m	May 22	1	A-2	Very Good	
Hell Raiders of the Deep (Ital.-Eng. Dial.)	IFE	Eleanora Rossi Drago-Pierre Cressoy	Aug., '54	93m	May 8	2286	B	Good	
Hello Elephant! (Ital.-Eng. Titles)	Arlan	Vittorio De Sica-Sabu	Sept., '54	78m	Sept. 25	154		Good	
Hell's Half Acre (5304)	Rep.	Wendell Corey-Evelyn Keyes	June 1, '54	91m	Feb. 13	2183	B	Fair	
Har Twelve Men (429) (c)	MGM	Greer Garson-Robert Ryan	Aug., '54	91m	July 3	49	A-1	Very Good	
High and Dry (Brit.)	U-I	Paul Douglas-Alex Mackenzie	Sept., '54	93m	Aug. 28	121	A-1	Excellent	
High and the Mighty (329) (c)* (CS)	WB	John Wayne-Claire Trevor	July 3, '54	147m	May 29	9	A-2	Superior	CS-Ss or Os
Hobson's Choice (Brit.)	UA	Charles Laughton-John Mills	June, '54	107m	June 12	25	A-2	Very Good	
Holly and the Ivy (Brit.)	Pacemaker	Ralph Richardson-Celia Johnson	Feb., '54	80m	Feb. 13	2183	A-2	Excellent	
Home of the Brave	UA	Frank Lovejoy-Lloyd Bridges (reissue)	Apr., '54	99m					
House of the Arrow (Brit.)	Stratford	Oscar Homolka-Yvonne Fureaux	Oct., '54	73m					
Human Desire	Col.	Glenn Ford-Gloria Grahame	Sept., '54	90m	Aug. 7	98	B	Good	
Human Jungle (5501)	AA	Gary Merrill-Jan Sterling	Oct. 3, '54	82m	Sept. 18	145	B	Very Good	
I									
Indiscretion of an American Wife	Col.	Jennifer Jones-Montgomery Clift	July, '54	63m	Apr. 24	2270	A-2	Fair	
Inspector Calls, An (Brit.)	Assoc. Artists	Alastair Sim	Nov., '54						
Iron Glove, The (c)	Col.	Robert Stack-Ursula Thiess	Apr., '54	77m	Mar. 27	2238	A-1	Good	
It Should Happen to You	Col.	Judy Holliday-Peter Lawford	Mar., '54	87m	Jan. 16	2141	A-2	Very Good	
J									
Jesse James vs. Daltons (c) (3D)	Col.	Brett King-Barbara Lawrence	Apr., '54	65m	Jan. 23	2158	A-2	Good	2D, 3D
Jesse James' Women (c)	UA	Don Barry-Peggie Castle	Sept., '54	83m	Sept. 18	145	B	Fair	
Johnny Dark (c) (424)	Univ.	Tony Curtis-Piper Laurie	July, '54	85m	June 5	17	A-1	Very Good	
Johnny Guitar (c) (5307)*	Rep.	Joan Crawford-Sterling Hayden	Aug., '54	110m	May 8	2285	A-2	Excellent	
Jubilee Trail (c) (5303)	Rep.	Vera Ralston-Forrest Tucker	May 15, '54	103m	Jan. 23	2158	A-2	Good	
Julius Caesar	MGM	Brando, Calhern, Garson, Kerr, Mason	Spec.	121m	June 6	1861	A-1	Superior	
Jump Into Hell (410)	WB	Jacques Sernas-Kurt Kaszner	Feb. 26, '55						
Jungle Gents (5420)	AA	Leo Gorcey-Huntz Hall	Sept. 5, '54	64m	Oct. 2	(S) 170	A-1		
Jungle Man-Eaters	Col.	Johnny Weissmuller	June, '54	88m	May 29	10	A-1	Fair	
K									
Khyber Patrol (c)	UA	Richard Egan-Dawn Addams	Sept., '54	71m	Aug. 21	113	A-1	Fair	
Killer Leopard (5412)	AA	Johnny Sheffield	Aug. 22, '54	70m	Sept. 11	(S) 138	A-1		
King Richard & the Crusaders (c) (CS) (331)	WB	Rex Harrison-Virginia Mayo	Aug. 7, '54	113m	July 10	57	A-2	Excellent	Ce-Ss
Knock on Wood (c) (5319)	Para.	Danny Kaye-Mai Zetterling	July, '54	103m	Apr. 3	2245	A-1	Excellent	
L									
Last Time I Saw Paris (c) (510)	MGM	Elizabeth Taylor-Van Johnson	Nov. 19, '54	116m	Nov. 6	201	A-2	Good	
Laughing Anne (Brit.) (c) (5305)	Rep.	Wendell Corey-Margaret Lockwood	July 1, '54	90m	May 8	2285	B	Good	
Law vs. Billy the Kid (c)	Col.	Scott Brady-Betta St. John	Aug., '54	73m	July 24	82	A-2	Good	
Lawless Rider, The	UA	Johnny Carpenter-Frankie Darro	July, '54	62m	Oct. 30	194		Fair	
Little Kidnappers, The (Brit.)	UA	Duncan Macrae-Jean Anderson	Oct., '54	93m	Aug. 21	113	A-2	Good	
Living It Up (c) (5320)*	Para.	Dean Martin-Jerry Lewis	Aug., '54	95m	May 1	2277	A-1	Excellent	
Lone Gun, The (c)	UA	George Montgomery-Dorothy Malone	Apr., '54	78m	Apr. 10	2254	A-1	Good	
Lonely Night, The	Mayer-Kingsley	Marian Seldes-Charles W. Moffat	Mar., '54	62m	Apr. 10	2253	A-2	Very Good	
Long, Long Trailer, The (c) (416)*	MGM	Lucille Ball-Desi Arnaz	Feb. 19, '54	96m	Jan. 9	2133	A-1	Excellent	
Long Wait, The	UA	Anthony Quinn-Peggie Castle	May, '54	93m	May 1	2278	B	Good	
Loophole (5414)	AA	Barry Sullivan-Dorothy Malone	Mar. 28, '54	80m	Feb. 20	2189	A-2	Good	
Lost Patrol (480)	RKO	Victor McLaglen (reissue)	July 1, '54	73m					
Lovers, Happy Lovers! (Brit.)	A.F.E.	Gerard Philipe-Valerie Hobson	Oct., '54	105m	Nov. 13	210	C		
Lovers of Toledo (Ital.-Eng. Titles)	Hakim	Alida Valli-Pedro Armendariz	Apr., '54	75m	May 8	2286		Fair	
Lucky Me (c) (324) (CS)	WB	Doris Day-Robert Cummings	Apr. 24, '54	100m	Apr. 17	2261	A-1	Good	CS-Ss or Os
M									
Ma and Pa Kettle at Home (418)	Univ.	Marjorie Main-Percy Kilbride	Apr., '54	81m	Mar. 13	2213	A-1	Good	
Mad Magician, The (3D)	Col.	Vincent Price-Mary Murphy	May, '54	72m	Mar. 27	2238	A-2	Good	2D, 3D
Magnificent Obsession (428) (c)*	Univ.	Jane Wyman-Rock Hudson	Aug., '54	108m	May 15	2293	A-2	Excellent	
Make Haste to Live (5306)	Rep.	Dorothy McGuire-Stephen McNally	Aug. 1, '54	90m	Apr. 10	2253	A-2	Good	
Malta Story (Brit.)	UA	Alec Guinness-Jack Hawkins	Aug., '54	98m	July 17	65	A-1	Good	
Mambo	Para.	Shelley Winters-Silvano Mangano	Feb., '54						
Man Between, The (Brit.)	UA	James Mason-Claire Bloom	Feb., '54	100m	Nov. 14	2069	B	Excellent	
Man With a Million (c) (Brit.)	UA	Gregory Peck-Jane Griffiths	June, '54	90m	May 29	9	A-1	Excellent	
Massacre Canyon	Col.	Phil Carey-Audrey Totter	May, '54	66m	Apr. 10	2254	A-2	Good	
Masterson of Kansas (c)	Col.	George Montgomery-Nancy Gates	Dec., '54	73m	Nov. 20	218	A-1	Good	
Melody of Love (Ital.-Eng. Titles)	IFE	Giacomo Rondinella	Apr. 17, '54	96m	Apr. 24	2270	A-1	Fair	
Men of the Fighting Lady (425) (c)*	MGM	Van Johnson-Walter Pidgeon	June, '54	80m	May 15	2293	A-1	Excellent	
Miami Story, The	Col.	Barry Sullivan-Luther Adler	May, '54	75m	Apr. 10	2254	A-2	Good	
Miss Grant Takes Richmond	Col.	Lucille Ball-Wm. Holden (reissue)	Oct., '54	87m					
Miss Sadie Thompson (c) (3D)*	Col.	Rita Hayworth-Jose Ferrer	Feb., '54	91m	Dec. 26	2117	B	Exc.	2D, 3D-Ss(2), Os
Mr. Blandings Builds His Dream House (473)	RKO	Cary Grant-Myrna Loy (reissue)	Apr., '54	94m					
Mr. Hulot's Holiday (Fr.)	GBD	Jacques Tati	June, '54	85m	July 3	50		Excellent	
Mr. Potts Goes to Moscow (Brit.) (5400)	Stratford	George Cole-Nadia Gray	Mar. 14, '54	93m	Sept. 19	1998		Very Good	
Moment of Truth (Fr.)	Arlan	Michele Morgan-Jean Gabin	May, '54	87m	May 22	3		Good	
Money from Home (c)* (5310—3D, 5330—2D)	Para.	Dean Martin-Jerry Lewis	Feb., '54	100m	Dec. 5	2093	A-1	Excel.	2D, 3D-Ss(2), Os

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S)→synopsis		L. of D. Rating	Herald Review	Special Data
				Issue	Page			
Monster from the Ocean Floor (5328)	Lippert	Anne Kimball-Stuart Wade	May 21, '54	64m				
Monte Carlo Baby	Filmakers	Audrey Hepburn-Jules Munshin	May, '54	70m	June 19	33	Fair	
N								
Naked Alibi (431)	Univ.	Sterling Hayden-Gloria Grahame	Oct., '54	86m	Aug. 28	121	B	Good
Naked Jungle, The (c) (5315)	Para.	Eleanor Parker-Charlton Heston	Mar., '54	95m	Feb. 13	2181	A-2	Good
New Faces (c) (CS) (409)	Fox	Eartha Kitt-Robert Clary	Mar., '54	98m	Feb. 20	2189	B	Excellent
Night People (c) (CS) (407)	Fox	Gregory Peck-Rita Gam	Mar., '54	93m	Mar. 20	2229	A-2	Very Good CS-Ss, Ms, Os
O								
On the Waterfront*	Col.	Marlon Brando-Eva Marie Saint	Oct., '54	108m	July 17	65	A-2	Excellent
Operation Manhunt	UA	Harry Townes-Irja Jensen	Oct., '54	77m	Oct. 30	194	A-1	Fair
Orchestra Wives (445)	Fox	Glenn Miller & Orch.	(reissue) May, '54	94m				
Other Women, The (430)	Fox	Hugo Haas-Cleo Moore	Dec., '54	81m				
Out of This World (c)	Carroll	Lowell Thomas, Sr. & Jr., Narrators	Apr., '54	75m	Apr. 24	2269	A-1	Very Good
Outcast, The (c) (5308)	Rep.	John Derek-Joan Evans	Oct., '54	90m	June 26	41	A-2	Very Good
Outlaw Stallion, The (c)	Col.	Phil Carey-Dorothy Patrick	July, '54	64m	June 19	33		Very Good
Outlaw's Daughter (427) (c)	Fox	Bill Williams-Kelly Ryan	Nov., '54	75m	Nov. 20	218	A-2	Fair
P								
Paid to Kill (5326)	Lippert	Dane Clark	June 25, '54	70m				
Paris Incident (French)	Davis	Gerard Gervais-Pierrette Simonet	Sept., '54	80m	Aug. 21	114		Good
Paris Playboys (5418)	AA	Leo Gorcey-Huntz Hall	Mar. 7, '54	62m	Mar. 13	2214	A-1	Fair
Passion (c) (503)	RKO	Cornell Wilde-Yvonne de Carlo	Oct. 6, '54	84m	Oct. 16	178	A-2	Good
Phantom of the Rue Morgue (3D) (c) (322)*	WB	Karl Malden-Patricia Medina	Mar. 27, '54	84m	Mar. 6	2206	A-2	Good 2D, 3D
Phift	Col.	Judy Holliday-Jack Carson	Not Set	91m	Oct. 23	185	B	Excellent
Pickwick Papers (Brit.)	Kingsley	Nigel Patrick-James Hayter	May, '54	109m	Apr. 10	2253	A-1	Excellent
Pinocchio (c) (493)	RKO	Disney Feature	(reissue) Apr., '54	87m				
Playgirl (420)	Univ.	Shelley Winters-Barry Sullivan	May, '54	85m	Apr. 24	2269	B	Good
Port of Hell (5505)	AA	Dane Clark-Carole Mathews	Dec. 5, '54	80m				
Pride of the Blue Grass (c) (5410)	AA	Lloyd Bridges-Vera Miles	Apr. 4, '54	71m	Feb. 20	2189	A-1	Fair
Prince Valiant (c) (CS) (411)	20th-Fox	Robert Wagner-Janet Leigh	Apr., '54	100m	Apr. 10	2254	A-1	Excellent CS-Ss, Ms, Os
Princess of the Nile (c) (414)	20th-Fox	Jeffrey Hunter-Debra Paget	July, '54	71m	June 19	33	A-2	Fair
Prisoner of War (427)	MGM	Ronald Reagan-Dewey Martin	May, '54	81m	Apr. 3	2245	A-2	Fair
Private Hell 36	Filmakers	Ida Lupino-Steve Cochran	Sept. 15, '54	81m	Sept. 4	129	A-2	Good
Pushover	Col.	Fred MacMurray-Phil Carey	Aug., '54	88m	July 24	81	A-2	Very Good
Q-R								
Queen's World Tour, A (c)	UA	Documentary	Mar., '54	84m	Mar. 13	2213	A-1	Good
Race for Life, A (5403)	Lippert	Richard Conte-Mari Aldon	Dec. 10, '54					
Racing Blood (c) (410)	20th-Fox	Bill Williams-Jean Porter	Mar., '54	76m	Mar. 27	2238	A-1	Fair
Raid, The (c) (408)	Fox	Van Heflin-Anne Bancroft	Aug., '54	83m	July 31	89	A-1	Very Good
Rails Into Laramie (c) (419)	Univ.	John Payne-Mari Blanchard	Apr., '54	81m	Mar. 20	2229	A-2	Good
Rear Window (c) (5401)*	Para.	James Stewart-Grace Kelly	Oct., '54	112m	July 17	65	A-2	Excellent
Red Garters (c) (5314)	Para.	Rosemary Clooney-Jack Carson	Mar., '54	91m	Feb. 6	2173	B	Very Good Ss(2) or Os
Return from the Sea (5409)	AA	Jan Sterling-Neville Brand	July 25, '54	80m	July 24	82	A-1	Good
Return to Treasure Island (c)	UA	Tab Hunter-Dawn Addams	July, '54	75m	June 26	41	A-1	Good
Rhapsody (420) (c)	MGM	Elizabeth Taylor-Vittorio Gassman	Apr. 16, '54	115m	Feb. 13	2181	A-1	Excellent
Ricochet Romance	Univ.	Marjorie Main-Chill Wills	Nov., '54	80m	Oct. 30	193	A-1	Good
Ride Clear of Diablo (c) (413)	Univ.	Audie Murphy-Susan Cabot	Mar., '54	81m	Feb. 6	2173	A-2	Very Good
Riders of the Purple Sage (443)	20th-Fox	Geo. Montgomery-Robt. Barrat (reissue)	Mar., '54	56m				
Riding Shotgun (c) (323)	WB	Randolph Scott-Wayne Morris	Apr. 10, '54	75m	Mar. 6	2206	A-1	Good
Ring of Fear (c) (CS) (330)	WB	Clyde Beatty-Pat O'Brien	July 24, '54	93m	July 3	50	A-2	Very Good
River Beat (5329)	Lippert	Phyllis Kirk-John Bentley	July 16, '54	73m	July 24	81		Good
River of No Return (c) (CS)* (405)	20th-Fox	Robert Mitchum-Marilyn Monroe	May, '54	91m	Apr. 24	2269	B	Very Good Cs-Ss, Ms, Os
Rocket Man, The (412)	20th-Fox	Charles Coburn-Spring Byington	Apr., '54	79m	May 1	2278	A-1	Good
Rogue Cop (503)	MGM	Robert Taylor-Janet Leigh	Oct., '54	92m	Sept. 4	129	B	Very Good
Roogie's Bump	Rep.	Robert Marriot-Ruth Warrick	Not Set	71m	Sept. 25	153	A-1	Fair
Rose Marie (CS) (c) (418)	MGM	Blyth-Keel-Lamas-Main	Mar. 19, '54	102m	Mar. 6	2205	A-1	Excellent CS-Ss or Ds
Royal Tour, The (418) (CS) (c)	Fox	Queen Elizabeth and Philip	July, '54	96m	June 26	41		Very Good CS-Ss, Ms, Os
S								
Sabrina (5402)*	Para.	Audrey Hepburn-Humphrey Bogart	Oct., '54	113m	Aug. 7	97	B	Excellent
Saint's Girl Friday (411)	RKO	Louis Hayward-Naomi Chance	Apr. 15, '54	68m	Mar. 27	2238	B	Good
Saracen Blade, The (c)	Col.	Ricardo Montalban-Betta St. John	June, '54	76m	May 22	2	B	Good
Saratoga Trunk (406)	WB	Ingrid Bergman-Gary Cooper (reissue)	Dec. 11, '54	135m				
Sasatchewan (414) (c)*	Univ.	Alan Ladd-Shelley Winters	Mar., '54	87m	Feb. 27	2197	A-2	Very Good
Scarlet Spear, The (c)	UA	John Archer-Martha Hyer	Mar., '54	78m	Mar. 27	2238		Fair
Scotch on the Rocks (Brit.)	Kingsley	Ronald Squire-Kathleen Ryan	June, '54	77m	June 12	27	A-1	Good
Scudda Hoo-Scudda Hay (c) (440)	Fox	June Haver (reissue)	Mar., '54	95m				
Secret of the Incas (c) (5318)	Para.	Charlton Heston-Nicole Maurey	June, '54	101m	May 22	1	B	Very Good
Security Risk (5417)	AA	John Ireland-Dorothy Malone	Aug. 8, '54	69m	Aug. 21	113	A-2	Good
Sensualita (Ital.-Eng. Dial.)	IFE	Eleanora Rossi Drago	Apr., '54	72m	May 22	3	C	Fair
Seven Brides for Seven Brothers (CS) (c) (426)*	MGM	Jane Powell-Howard Keel	Aug., '54	103m	June 5	17	A-2	Excellent CS-Ss or Ds
Shanghai Story, The (5311)	Rep.	Ruth Roman-Edmond O'Brien	Nov. 1, '54	90m	Oct. 2	170	A-2	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		L. of D. Rating	Herald Review	Special Data
				Issue	Page			
She Wore a Yellow Ribbon (572)	RKO	Joanne Dru-John Wayne (reissue)	Sept., '54	104m				
Shield for Murder	UA	Edmond O'Brien-Marla English	Nov., '54	80m	Sept. 4	129	B	Good
Side Street Story (Ital.)	Burstyn	Toto	July, '54	84m	Aug. 14	105		Very Good
Siege, The (5323)	Lippert	Special	Nov. 26, '54	63m				
Siege at Red River (c) (404)	20th-Fox	Van Johnson-Joanne Dru	May, '54	86m	Mar. 27	2237	A-1	Good
Sign of the Pagan (c) (CS)	Univ.	Jeff Chandler-Jack Palance	Dec., '54	92m	Nov. 13	209	A-2	Excellent
Silent Raiders (5404)	Lippert	Richard Bartlett-Earle Lyon	Sept. 17, '54	65m	Nov. 13	(S)210		
Silver Chalice (CS) (c) (408)	WB	Virginia Mayo-Jack Palance	Feb. 12, '55					
Silver Lode (c) (413)	RKO	John Payne-Lizabeth Scott	June, '54	80m	May 22	2	A-1	Good
Sins of Rome (414) (Ital.)	RKO	Massimo Girotti-Ludmilla Tcherina	June, '54	75m	July 3	50	B	Good
Sitting Bull (c) (CS)	UA	J. Carroll Naish-Dale Robertson	Oct., '54	105m	Sept. 11	137	A-1	Excellent
Sleeping Tiger, The (Brit.)	Astor	Alexis Smith-Alexander Knox	Oct., '54	89m	Nov. 6	202		Fair
Snow Creature	UA	Paul Langton-Leslie Denison	Nov., '54	69m	Nov. 13	209		Fair
So This Is Paris (c)	Univ.	Tony Curtis-Gloria DeHaven	Jan., '55	96m	Nov. 20	217	B	Very Good
Son of Sinbad (c) (3D)	RKO	Dale Robertson-Peggie Castle	Not Set	90m	Jan. 30	(S)2167		2D, 3D
Southwest Passage (3D) (c)	UA	Joanne Dru-Rod Cameron	Apr., '54	82m	Apr. 17	2261	A-2	Good 3D, 3D(1)
Spanish Main (475) (c)	RKO	Maureen O'Hara-Paul Henreid (reissue)	May 1, '54	100m				
Spell of Ireland, The (c)	Caltic	Documentary	May 10, '54	77m	May 8	2286	A-1	Good
Star Is Born, A (CS) (c) (403)*	WB	Judy Garland-James Mason	Jan. 22, '55	154m	Oct. 16	178	B	Superior Cs-Ss
Stations West (478)	RKO	Dick Powell (reissue)	June 1, '54	92m				
Steel Cage, The	UA	Paul Kelly-Maureen O'Sullivan	Not Set	80m	Oct. 30	193	A-2	Good
Student Prince, The (CS)* (c) (424)	MGM	Ann Blyth-Edmund Purdom	June, '54	107m	May 29	9	A-1	Excellent Cs-Ss or Ds
Suddenly	UA	Frank Sinatra-Sterling Hayden	Sept., '54	77m	Sept. 11	137	A-2	Good
Sun Valley Serenade (446)	Fox	Glenn Miller & Orch.	(reissue) May, '54	86m				
Susan Slept Here (c) (501)*	RKO	Dick Powell-Debbie Reynolds	July, '54	97m	June 26	41	B	Very Good
T								
Tanganyika (c) (425)	Univ.	Van Heflin-Ruth Roman	July, '54	81m	June 12	26	A-1	Good
Target Earth (5503)	AA	Virginia Grey-Richard Denning	Nov. 7, '54	75m				
Tarzan Escapes (509)	MGM	J. Weissmuller-M. O'Sullivan (reissue)	Nov., '54	89m				
Tarzan, the Ape Man (508)	MGM	J. Weissmuller-M. O'Sullivan (reissue)	Nov., '54	102m			B	
Terror Ship (5330)	Lippert	William Lundigan	Sept. 3, '54	72m	Oct. 2	(S)170		
Them (328)*	WB	James Whitmore-Edmund Gwenn	June 19, '54	94m	Apr. 10	2253	A-1	Very Good
Theodora, Slave Empress (c) (Ital.-Eng. Dial.)	IFE	Gianna Maria Canale-George Marchal	Dec., '54	88m	Nov. 13	210		Good
There's No Business Like Show Business (CS) (c) (426)	20th-Fox	Monroe-Merman-Dailey-O'Connor	Dec., '54	117m	Dec. 11	241		Excellent CS-Ss, Ms, Os
They Rode West (c)	Col.	Robert Francis-Donna Reed	Not Set	84m	Oct. 23	185	A-1	Good
They Won't Believe Me (474)	RKO	Susan Hayward-Robert Young (reissue)	Apr., '54	95m				
Thing, The (477)	RKO	K. Tobey-M. Sheridan (reissue)	June 1, '54	87m				
This Is My Love (c)	RKO	Linda Darnell-Dan Duryea	Oct. 27, '54	91m	Oct. 2	169	B	Good
Three Coins in the Fountain (CS) (c) (413)*	20th-Fox	Clifton Webb-Dorothy McGuire	May, '54	102m	May 15	2293	A-1	Excellent Cs-Ss, Ms, Os
Three for the Show (CS) (c)	Col.	Betty Grable-Jack Lemmon						
Three Hours to Kill (c)	Col.	Dana Andrews-Donna Reed	Oct., '54	77m	Sept. 11	137	A-2	Very Good
Three Ring Circus (c) (VV)	Para.	Dean Martin-Jerry Lewis	Jan., '55	110m	Oct. 30	193		Very Good VV
Thunder Pass (5405)	Lippert	Dane Clark-Dorothy Patrick	Aug. 20, '54	76m	Sept. 25	(S)154		
Tober the Great	Rep.	Charles Drake-Karin Booth	Sept. 1, '54	77m	Sept. 4	129	A-1	Fair
Tonight's the Night (Brit.) (c) (5506)	AA	David Niven-Yvonne de Carlo	Dec. 19, '54	88m	Nov. 20	217		Very Good
Track of the Cat (CS) (c) (405)	WB	Robert Mitchum-Teresa Wright	Nov. 27, '54	102m	Nov. 13	209	B	Very Good CS-Ss
Trouble in the Glen (Brit.) (c)	Rep.	Margaret Lockwood-Orson Welles	Not Set	91m	Nov. 27	225		Very Good
Twist of Fate	UA	Ginger Rogers-Herbert Lom	Nov., '54	89m	Oct. 30	194	B	Very Good
Two Guns and a Badge (5427)	AA	Wayne Morris-Beverly Garland	Sept. 12, '54	69m	Sept. 18	145	A-1	Good
U-V								
Ugetsu (Japanese)	Harrison	Machiko Kyo-Masayuki Mori	Sept., '54	96m	Sept. 18	145	B	Very Good
Unconquered	Margolies	Helen Keller, Documentary	June, '54	55m	June 12	25	A-1	Excellent
Unholy Four (5401)	Lippert	Paulette Goddard	Sept. 24, '54	80m	Oct. 2	170		Good
Untamed Heiress (5325)	Rep.	Judy Canova-Don Barry	Apr. 12, '54	70m	Apr. 24	2269	A-1	Good
Valley of the Kings (c) (431)	MGM	Eleanor Parker-Robert Taylor	July, '54	86m	July 10	57	A-2	Excellent Ds
Vanishing Prairie, The (c)	Buena Vista	True-Life Adventure	Not Set	71m	Aug. 7	97	A-1	Excellent
Victory at Sea	UA	Documentary	Aug., '54	97m	May 22	2	A-1	Very Good
W								
Weak and the Wicked (5432) (Brit.)	AA	Glynis Johns-John Gregson	July 18, '54	72m	July 24	82	A-2	Good
Welcome the Queen (Brit.) (c)	Brit. Info.	The Royal Tour	Sept., '54	50m	Sept. 11	138		Good
West of Zanzibar (c) (503) (Brit.)	Univ.	Anthony Steel-Sheila Sim	Nov., '54	84m	Dec. 11	241	A-1	Very Good
Westerner, The	Goldwyn	Gary Cooper (reissue)	June, '54					
White Christmas (c) (VV)*	Para.	Crosby-Kaye-Clooney	Jan., '55	120m	Sept. 4	130	A-1	Excellent VV
White Orchid, The (c)	UA	William Lundigan-Peggie Castle	Nov., '54	81m	Dec. 4	234	A-2	Good
Window, The (571)	RKO	Barbara Hale-Bobby Driscoll (reissue)	Sept., '54	73m				
Witness to Murder	UA	Barbara Stanwyck-George Sanders	May, '54	83m	Apr. 17	2261	A-2	Very Good
Woman's Angle, The (Brit.)	Stratford	Edward Underdown-Cathy O'Donnell	Aug., '54	87m			B	
Woman's Face, A (505)	MGM	Joan Crawford-Melvin Douglas (reissue)	Oct., '54	106m				
Woman's World (421) (c) (CS)*	Fox	Webb-Allyson-Heflin-Bacall	Oct., '54	94m	Oct. 2	169	A-2	Very Good CS-Ss, Ms, Os
X-Y-Z								
Yellow Mountain (432) (c)	Univ.	Lex Barker-Mala Powers	Not Set	78m	Nov. 27	225	A-1	Fair
Yellow Tomahawk, The (c)	UA	Rory Calhoun-Peggie Castle	May, '54	82m	May 8	2285	A-2	Good
You Know What Sailors Are (c) (Brit.)	UA	Akim Tamiroff-Donald Sinden	Nov., '54	99m	Nov. 6	202		Good
Young at Heart (c) (409)	WB	Doris Day-Frank Sinatra	Jan. 1, '55					

FEATURES LISTED BY COMPANIES — PAGE 161, ISSUE OF SEPTEMBER 25, 1954
 SHORT SUBJECTS CHART APPEARS ON PAGES 242-243, ISSUE OF DECEMBER 11, 1954

FILM BUYERS RATING

Film buyers of independent circuits in the U. S. rate current product on the basis of its performance in their theatres. This report covers 123 attractions, 6,740 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent! AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
About Mrs. Leslie (Par.)	3	6	12	18	22
Adventures of Hajji Baba (20th-Fox)	—	2	24	7	—
Adventures of Robinson Crusoe (U.A.)	5	18	19	5	3
Apache (U.A.)	5	17	18	18	3
Beau Brummell (MGM)	—	7	6	5	2
Bengal Brigade (U-I)	—	3	13	8	12
Betrayed (MGM)	2	25	35	15	3
Black Horse Canyon (U-I)	1	14	31	25	4
Black Knight (Col.)	3	10	7	3	1
Black Shield of Falworth (U-I)	—	8	47	11	—
Black Widow (20th-Fox)	—	8	4	3	—
Bounty Hunter, The (W.B.)	4	6	17	2	3
Bowery Boys Meet the Monster (A.A.)	—	4	5	4	—
Brigadoon (MGM)	5	8	8	9	3
Broken Lance (20th-Fox)	24	23	11	9	—
Bullet Is Waiting, A (Col.)	—	7	12	12	8
Caine Mutiny, The (Col.)	29	29	24	13	—
Captain Kidd and the Slave Girl (U.A.)	—	—	6	3	6
Carnival Story, The (RKO)	7	33	33	31	18
Dawn at Socorro (U-I)	1	12	17	17	20
Demetrius and the Gladiators (20th-Fox)	31	21	12	4	1
Dial M for Murder (W.B.)	6	54	25	22	8
Dragnet (W.B.)	52	33	10	7	2
Drive a Crooked Road (Col.)	—	10	5	15	6
Drums Across the River (U-I)	—	15	38	9	4
Duel in the Jungle (W.B.)	18	6	29	1	2
Duel in the Sun (SRO) (Reissue)	—	14	13	24	5
†Egg and I (U-I) (Reissue)	—	8	7	9	7
Egyptian, The (20th-Fox)	19	29	21	10	1
Elephant Walk (Para.)	15	52	28	7	3
Executive Suite (MGM)	10	36	45	25	7
Fireman, Save My Child (U-I)	—	5	7	10	17
†Flame and the Flesh (MGM)	—	14	28	42	13
Four Guns to the Border (U-I)	—	5	8	1	—
Francis Joins the Wacs (U-I)	17	49	20	—	1
Gambler From Natchez (20th-Fox)	—	6	30	19	1
Garden of Evil (20th-Fox)	15	27	9	8	4
Geraldine (Rep.)	—	—	3	7	12
Gone With the Wind (MGM) (Reissue)	50	27	13	9	3
Gorilla at Large (20th-Fox)	9	6	6	15	4
Greatest Show on Earth (Par.) (Reissue)	—	4	5	6	—
Gypsy Colt (MGM)	2	20	30	10	2
Hans Christian Andersen (RKO)	3	—	3	5	4
Hell Below Zero (Col.)	1	15	50	15	8
Hell's Half Acre (Rep.)	—	3	32	7	5
Her Twelve Men (MGM)	4	7	17	21	4
High and Dry (U-I) (Brit.)	—	4	2	3	5
High and the Mighty, The (W.B.)	65	54	7	3	—
Human Desire (Col.)	—	—	4	7	3
Human Jungle (A.A.)	7	4	8	4	1
Indiscretion of an American Wife (Col.)	1	14	7	10	—
Iron Glove, The (Col.)	—	3	3	6	1
It Should Happen to You (Col.)	2	5	28	18	28
Jesse James' Women (U.A.)	—	6	10	2	—
Johnny Dark (U-I)	5	50	44	19	4
Johnny Guitar (Rep.)	30	50	33	4	4
Julius Caesar (MGM)	10	20	18	4	2
Jungle Man Eaters (Col.)	—	3	4	3	1

	EX	AA	AV	BA	PR
King Richard and the Crusaders (W.B.)	—	5	9	17	19
Knock on Wood (Par.)	9	10	25	26	20
Laughing Anne (Rep.)	—	—	9	6	7
Law vs. Billy the Kid (Col.)	—	8	10	5	2
Living It Up (Par.)	10	37	17	10	1
Lone Gun, The (U.A.)	2	5	14	4	4
Long Wait, The (U.A.)	—	14	23	25	6
Lucky Me (W.B.)	5	10	25	35	—
Ma and Pa Kettle at Home (U-I)	45	60	28	5	6
Mad Magician, The (Col.)	—	1	6	11	4
Magnificent Obsession (U-I)	62	54	16	2	—
Man With a Million (U.A.)	—	8	18	40	12
Massacre Canyon (Col.)	—	3	5	8	11
Men of the Fighting Lady (MGM)	6	24	38	17	4
Miami Story, The (Col.)	1	8	15	20	5
Naked Alibi (U-I)	—	6	5	9	8
On the Waterfront (Col.)	7	11	17	11	—
Outcast, The (Rep.)	—	17	12	5	5
Outlaw Stallion, The (Col.)	—	—	5	5	1
Phantom of the Rue Morgue (W.B.)	17	14	29	15	7
Pinocchio (Disney-RKO) (Reissue)	27	19	17	10	1
Playgirl (U-I)	—	—	10	18	28
Pride of the Blue Grass (A.A.)	—	1	—	8	7
Prince Valiant (20th-Fox)	1	18	18	9	10
Princess of the Nile (20th-Fox)	—	3	16	8	11
Prisoner of War (MGM)	1	14	20	7	6
Pushover (Col.)	—	—	3	10	11
Raid, The (20th-Fox)	—	8	15	16	16
Rails Into Laramie (U-I)	3	5	20	23	11
Rear Window (Par.)	14	23	6	1	—
Return to Treasure Island (U.A.)	—	1	1	4	7
Rhapsody (MGM)	1	21	17	25	13
Ride Clear of Diablo (U-I)	12	9	37	11	5
Riding Shotgun (W.B.)	—	13	23	30	6
Ring of Fear (W.B.)	2	5	15	6	17
River of No Return (20th-Fox)	68	23	22	2	3
Rocket Man, The (20th-Fox)	—	—	1	10	7
Rogue Cop (MGM)	—	14	10	5	1
Rose Marie (MGM)	24	14	19	8	2
Sabrina (Par.)	10	8	8	1	—
Saracen Blade, The (Col.)	1	—	3	8	4
Secret of the Incas (Par.)	1	10	21	29	15
Seven Brides for Seven Brothers (MGM)	59	31	8	1	2
Shanghai Story, The (Rep.)	—	—	10	2	5
Siege at Red River (20th-Fox)	1	6	24	17	5
Silver Lode (RKO)	2	11	28	17	5
Sitting Bull (U.A.)	—	6	3	3	—
Southwest Passage (U.A.)	—	3	13	16	7
Star Is Born, A (W.B.)	12	10	4	4	2
Student Prince, The (MGM)	6	15	22	15	1
Suddenly (U.A.)	7	10	18	9	6
Susan Slept Here (RKO)	13	49	5	3	1
Tanganyika (U-I)	4	9	32	12	20
Them (W.B.)	3	16	16	22	15
Three Coins in the Fountain (20th-Fox)	47	36	11	3	1
Three Hours to Kill (Col.)	—	3	7	2	5
Untamed Heiress (Rep.)	—	2	1	13	1
Valley of the Kings (MGM)	—	10	37	18	9
Vanishing Prairie (B.V.)	22	7	3	—	—
Weak and the Wicked, The (A.A.)	5	7	5	1	4
White Christmas (Par.)	14	6	4	—	1
Witness to Murder (U.A.)	—	4	15	8	8
Woman's World, A (20th-Fox)	28	21	9	4	1
Yankee Pasha (U-I)	2	20	45	21	7
Yellow Tomahawk (U.A.)	—	3	21	3	2

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